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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, SCHOENEBERG, HAUPTSTRASSE, 20A.
August 4, 1903.

ON Saturday night the Morwitz Opera produced for the first time here Umberto Giordano's lyric drama "Fedora," which I consider one of the most vital products of the modern Italian school of opera. In contrast to Mascagni as well as Leoncavallo, who gave their best at the outset, Giordano is a rising composer, who shares this distinction at the present moment perhaps only with Puccini, both improving upon further acquaintance. In "Ma la Vita" Giordano was an apostle still of the ugly in music, weltering in cacophony and hideousness generally. His "Andréa Chenier," produced at the Theater des Westens a few years ago, was a great improvement, and now his "Fedora" proves him to be a composer of higher attainments than any of his contemporaneous countrymen—with the possible exception of Puccini.

One would hardly think so from the first act, but this is partly the fault of the librettist, Colantini, who has brought together a medley of scenes, episodes and situations which hardly lend themselves well for a musical setting. Imagine a cross examination of servants by an officer of the Russian political police in a murder case with a political background, and then think of having to set questions and answers to music. Perhaps it may sound acceptable in Italian, but in German it was horrible, and one would have wished that the modern music drama still permitted of the secco-recitative or of the good old fashioned spoken dialogue.

From the second act the designation of "lyric drama" gains significance and justification. The thematic invention is fluent and lyrical to a degree, but its character changes to dramatic verve, nay, almost ferocity, whenever the situation in Sardou's plot demands it. The orchestration is superb and glowing with color; still its euphoniousness and effectiveness are not dependent upon masses, otherwise it would not have shone to such advantage at the Morwitz Opera, where the orchestra is rather a trifle too small. The finest and most telling effect is gained entirely without orchestra. It is the confession of the murder wormed out of her lover by the tigress-like Fedora during the piano fantasia of Boleslaw Lesinski, the virtuoso composer, which skillfully constructed scene was admirably carried out on this occasion. The piano piece forms an harmonic background to Fedora's pleadings, and the attention of the stage is diverted from the lovers by being riveted upon the performance of the virtuoso. In this act Russian national themes of varied rhythms and in the final act Swiss folkstunes are also made good and effective use of by the composer. The only somewhat disappointing musical episode is the intermezzo, which, true to modern Italian operatic habits, the composer contrived to smuggle into the second act of "Fedora." It was much applauded by the large audience of first nighters which attended this première, but on the whole it is rather trivial, not to say commonplace, in invention.

As regards the performance, Franceschina Prevosti stood head and shoulders over the rest of the cast. She was once a great coloratura soprano, but is more and more developing into a famous dramatic artist. I have rarely been roused to the backbone as much by a singer as I was through her acting in the deathbed scene of the first act, the histrionic disportment throughout the second and the suicide scene in the final act. With all Madame Prevosti's singing is likewise not to be sneered at, and in the grand love scene which winds up the second act her voice seemed to regain some of the brilliancy of her younger days, so great was the intensity and passion of her reproduction. Incidentally I want to say that her art of costuming and the grande dame style in which she wore these dresses made Madame Prevosti appear like a genuine princess. It is not every princess of the stage that knows how to evoke such a fiction.

The part of the lover, Count Boris Ipanoff, was taken by Adolf Groebke. This heroic tenor, who was so little heroic when he sang Siegmund and Siegfried at the Berlin Royal Opera House a few months ago, was much more satisfactory on this occasion. At least in the love duet the Cologne tenor gave out some sonorous high chest notes that rang through the house and elicited the plaudits of the public. His impersonation of the part, from a histrionic viewpoint, however, remained somewhat provincial, and this was all the more apparent and kept in view constantly through the contrasting elegance, grace and natural nobility of demeanor of his partner.

The remainder of the cast calls for little comment, all being satisfactory, or very nearly so, and everybody being evidently bent upon doing his or her best. In the part of the Savoyard boy Miss Maria Schereschewsky really distinguished herself vocally.

Chorus and orchestra had been well drilled, and, considering the lack of completeness in the matter of number, did remarkably well under Joseph Wolf's baton. The mise-en-scène under Adolf Carlhoff's experienced supervision left very little to be desired.

The coming operatic season at the Theater des Westens will begin on September 16 with a performance of a work new to Berlin, Smetana's "Dalibor." The new director, Aloys Prasch, intends to cultivate the field of such grand operas which have become "free property," the composers being dead more than thirty years. Operetta will also, as heretofore, fill a great part of the repertory, which on the whole will not clash with that of the Royal Opera. This is a wise undertaking for Berlin's second operatic institute, as it saves both royalties and comparisons.

Regarding the new personnel of the Theater des Westens engaged for the coming season, Director Prasch makes the preliminary announcement that it will be composed of the following artists: First stage manager, Julius Grevenberg, formerly of the Landes Theater, at Prague; conductors, Pfizner and Fielitz; tenors, Theodore Jaeger, from the city theatre at Metz; Bliden, from London, and Emmerich Walter, who for some years past was a member of the Theater des Westens under the former régime; baritones, John Luria, Ratjens, from Carlsruhe, and Hans Geissler, from the Dresden Court Opera House; serious basses, Messrs. Stammer and Barck (Metz); buffo basses, Ziegler (Stettin) and Corwinus; buffo tenor, Pahl, who is also a former member. As dramatic soprano a young Englishwoman, Miss King, who only lately finished her studies here in Berlin, has been engaged. "Youthful dramatic" parts will be taken by Misses Emmy Fritz (Vienna), Fernow and Jenny Fischer. Miss Von Martinowska, of Graz, will sing alto parts. Lina Donneringer has been re-engaged as soubrette, and newly engaged for similar parts are the ladies Carry Schulz and Gruenwald. No less than three new coloratura singers are mentioned by name, Aranka Roth, Fritz Relder and Miss Siechen. Mrs. Gastan will impersonate "comic old women" parts. First operetta diva is to be Miss Mary Hagen, from the Theater an der Wien, at Vienna. The chorus is to consist of fifty singers and the orchestra of fifty-five musicians, their number to be increased to seventy when occasion demands. In order to accommodate so many members of the orchestra the pit in front of the stage will have to be enlarged, and to gain the necessary space the ugly side boxes, which used to encroach upon the orchestra room, will be done away with. Everything seems to promise for a successful season of the Theater des Westens.

Only a few weeks after the pompous unveiling of the Richard Wagner monument Berlin will witness the further consecration of the triple monument to Haydn, Mo-

zart and Beethoven. The work on this creation of Prof. Dr. Rudolf Siemering has been carried on in an unostentatious style, and the unveiling ceremony will be one of comparative simplicity. It is to take place by the end of next October. The place for the monument dedicated to the three gods of the symphony is situated at the northern end of the goldfish pond in the Thiergarten. From the other side the Victoria of the column of victory will beam down upon it. It is to have an altitude of 10 metres, and the whole represents a temple shaped piece of architecture of Penthelian marble erected upon a platform built up upon granite steps. The fundamental form is a three cornered one with truncated corners. On these pilasterlike constructed corners will be fastened above three gold bronze ornaments made up of ancient string and wind instruments flanked by two masks, a serious and smiling one each. Cases of these pretty ornaments Professor Siemering has presented to the Berlin museum of ancient musical instruments, because from its rich collection he was allowed to take the models for his work. The principal interest will of course be concentrated upon the representation of the three great composers, an incomplete picture of which has already been published in THE MUSICAL COURIER. They are individually and characteristically conceived semi-figures in half above life size and sculptured out of Laas marble. Beethoven will occupy the back of the monument in lonesome grandeur, while on the two front sides Haydn found a place to the right and Mozart to the left of the beholder. The base molding of each semi-figure shows marble reliefs characteristic of the creations of the composer. Haydn's music is personified by a young girl dancing a minuet; Mozart's muse assumes the shape of a beautiful maiden with a flower basket upon her head, strewing roses with her right hand; Beethoven's power is impersonated in a Titan, who is forcing his way upward through a cliff of rocks. Professor Siemering has for years been at work with utmost love upon this monument, which will prove one of the finest decorations of the Thiergarten, especially as it will stand upon one of the prettiest as well as fancy evoking spots.

Meanwhile, they have begun today the erection of the Richard Wagner monument in the Thiergarten. So far the fundament only had been worked at, and it will take some energetic toiling to complete the building up of the monument in the comparatively small space of time of a little less than two months.

Mr. Godowsky and his family are the guests of C. D. Defries at Cromer, England. A number of Godowsky's pupils have also assembled for the summer in Cromer, in order to profit by an occasional lesson which their popular and esteemed teacher may find leisure to give them during the time of his well earned vacation. Among the number of those so privileged are Miss Alma Stenel, the talented young California pianist; Miss Dérèmeaux, from Seattle, Wash., and Miss Myrtle Elvyn, from Chicago.

Nothing succeeds, but likewise nothing encourages, like success. Prince Joachim Albrecht of Prussia, whose musical pantomime, "The Vision After the Ball," found favor at the Liederspielhaus, has, encouraged through a success far beyond the merits of his music and the idea of the piece, immediately set about to compose another musical pantomime entitled "The Ballet Rehearsal." I learn that this new work, just finished, will also be brought out first at the Liederspielhaus in Kroll's Garden, an appendix to the New Royal Theatre.

Mozart's "Seraglio" has just been done into French by Messrs. Kufferath and Solvay, and it is asserted that these gentlemen have written excellent verses, at the same time following closely the original German text. Gailhard, the director of the Paris Grand Opéra, is about to bring out Mozart's masterwork in French under the title of "L'Enlèvement au Sérail" by the end of August, with new scenery and costumes.

Apropos of Paris musical news propagated in Germany, the papers state that Massenet has just finished a new opera named "Cherubin," which is to have its first performance during the coming season at the Opéra Comique.

Prof. Dr. Josef Joachim has been chosen as the acting representative of the president of the Royal Academy of Arts for the period of one year, beginning October 1, 1903. The selection has found the sanction of His Majesty the Emperor.

O. F.



PARIS, AUGUST 8, 1903.

THE "concours" at the Conservatoire finished last week with the public awards to the various successful competitors by M. Chaumié, the Minister of Public Instruction. In a clever speech he alluded to the Prize Louis Diemer, founded by that virtuoso and teacher, as an encouragement to all first prize students of the Conservatoire to still further perfect their art; and also to a legacy recently left for first prize clarinet, a bequest of M. Rose, late a professor of this class at the Conservatoire. The following prizes and legacies of money were also awarded: Nicodami legacy, 530 francs, to MM. Gaubert and Mercier; Guérineau Prize, 300 francs (first prize, singing), M. Levison and Mlle. Tapponier; Georges Hainl Prize, 1,000 francs (first prize, violoncello), Mlle. Reboul; Popelin Prize, 1,200 francs (first prize, piano), MM. Dehelly, Roger, Merlin, Akosch; Doumie Prize, 120 francs (first prize, piano, female), Mlle. Boulanger; Henri Hertz Prize, 200 francs (first prize, piano), Mlle. Roger; Jules Garçin Prize, 200 francs (first prize, violin), Mlle. Réol; Mme. Girard Prize, 300 francs (second prize, piano, female), Mlle. Kastler; Monot Prize, 600 francs (first prize, violin), Mlle. Réol; Santa-Colonna Prize, 150 francs (first prize, singing), M. Levison; Bouchère legacy, 700 francs, Mlle. Tapponier, Mancini and Taillade; Menné legacy, 3,500 francs (first prize, harp), Mlle. Pestre; Rose legacy, 300 francs (first prize, clarinet), M. Loterîe.

These awards were followed by the usual performance, in which the first prize candidates performed the competition piece. Here is the program: Sonata, piano, op. 111, first movement (Beethoven); air, "Freischütz" (Weber); Second Concerto, for violin (Wieniawski); air from "Hérodiade" (Massenet); scene from "Werther" (Massenet); scene from "Tribut de Zamora" (Gounod).

The death of Rosina Stoltz was announced in the papers a few days ago. She was born in 1813, and it is principally as the original Léonore of Donizetti's opera, "La Favorite," which role she created at the Paris Opéra in 1840, that she is remembered, her performance of this character having brought her into the very front rank of famous operatic singers, and made it very difficult for her successors in the same part.

The career of Madame Stoltz, although very brilliant and eventful while it lasted, was not of very long duration, and the aged artist had for so long a time been away from public life or notice that it was with astonishment that musicians and amateurs, hearing of her death, remembered that up to a few days ago the once famous star was still in existence. Fifty years is a long time to be away from the eye of the public—that public which forgets favorites so quickly.

Mme. Rosina Stoltz—or Niva, which was her real name—was born in Spain, but was brought by her parents

when a child to Paris. She was fortunate enough to attract the notice of the Duchesse de Berri, who, remarking her fine voice, had her educated as an opera singer. After a short season in Holland and two years at La Monnaie in Brussels, she was strongly recommended to the director of the Paris Opéra by Nourrit, the famous tenor, who had heard Stoltz sing while himself fulfilling an engagement in the Belgian capital. She was engaged for Paris, and sang the dramatic soprano roles, such as Rachel in "La Juive," Valentine in "Les Huguenots" and Donna Anna in "Don Giovanni," with great success. But it was as Léonore in "La Favorite," an opera written by Donizetti for the Paris Opéra and produced there in 1840, that made Stoltz attain a superiority and conquer the suffrages of the public to an extent that she had not before reached. She had as partner Duprez, the famous tenor, who is still alive in Paris. From that time the two arias, "Ange si pur," for the tenor, and the no less popular "Oh, mon Fernand," were whistled and sung everywhere. It is also noticeable that it was in this work that Carlotta Grisi, the celebrated ballerina and sister of the other Grisi, the still more distinguished singer, danced her way into renown by a ballet interpolated in the second act. Rosina Stoltz, besides possessing extraordinary beauty of face and figure, had also, it is said, a most imperious will. She completely dominated the then director of the Opéra, and during the nine years that she was engaged as leading singer would tolerate no possible rivals in the same establishment. Such, however, is the irony of fate that it was the same Paris public that hissed cruelly the popular idol it had created, throwing her in one night from the lofty pedestal of fame on which it had itself placed her.

It was in 1846, the first performance of Rossini's opera "Robert Bruce." (This is the French version of "La Donna del Lago," the libretto taken from the subject of Sir Walter Scott's "Lady of the Lake.") Théophile Gautier tells of this extraordinary incident in his charming "Souvenirs de Théâtre": "At this moment, whether it was through the emotion of having to sing the famous air of the second act or that Mme. Stoltz had barely recovered from an indisposition that had already caused the postponement of the work, the voice began to flatten and sank a quarter of a tone. The Paris public, certainly the most lenient and polished of publics, thinking, no doubt, that Mme. Stoltz, barely recovered from her indisposition, was not erring by any excess of zeal, received her efforts with cold silence, and perhaps would not have shown any other mark of disapprobation were it not that the 'claque' immediately spoiled all by its immoderate applause. Several cries of 'Silence!' addressed to these hired optimists rather than to the singer, had, however, the effect of provoking from the former still more noisy demonstrations of approval. Hisses were

now added to the numerous and determined cries of 'Silence' on the part of the public. During this Mme. Stoltz, pale, quite beside herself, walked up and down the stage with convulsive gestures, and seemed about to leave the stage. It is also said that harsh epithets were flung at her from the other side of the orchestra. At length, furious with passion, and loud enough to be heard throughout the theatre, she addressed herself to the director's box: 'You hear how I am insulted! This is unbearable. I am crushed!' In a fit of rage she fled from the stage, tearing her handkerchief to shreds." The day after Mme. Stoltz announced publicly her determination to leave the Opéra. A benefit performance was given her, at which she again sang "La Favorite." She afterward fulfilled many engagements in the provinces and foreign countries, and nearly always "La Favorite," which had lifted her into celebrity. Nine years after the memorable night at the Paris Opéra, thirsting for the applause of that public over whom she had reigned as queen before the scandal, she appeared as Fidès in Meyerbeer's "Le Prophète." It was too late; the voice was old, worn. She was listened to in silence. Her career was indeed over.

Sardou is occupied in turning his drama of "Théodora" into an opera libretto, to be set to music by Xavier Leroux. Saint-Saëns has composed another opera on the subject of Paris and Helen. It is to be produced this coming winter at one of the important theatres on the Riviera. The Philharmonic Society of Warsaw has announced the acceptance and performance next season of a Cantate Solennelle by Paderewski to words by the Polish poet Tetmayer. This, it is said, has important work for a mixed chorus.

DE VALMOUR.

The Wetzler Symphony Concerts.

IN a letter to his manager, Mr. Wolfsohn, Hermann Hans Wetzler has announced the dates of his symphony concerts at Carnegie Hall for the coming season. Three evening and two afternoon concerts will be given as follows: October 30, evening; November 21, afternoon; December 8, evening; January 23, afternoon; February 25, evening, first appearance of Richard Strauss, when the great composer will conduct some of his works. The appearance of Richard Strauss on February 25 will be followed by a "Richard Strauss Recital," in conjunction with Madame Strauss de Ahna, who will interpret the songs of her distinguished husband, the composer presiding at the piano on this occasion. The date of this recital will probably be the afternoon of March 1.

Edith Adams.

THE MUSICAL COURIER is in receipt of one of the neatest concert circulars that have come under our notice. It was issued by Edith Adams, the cello virtuosa, who for the past eighteen months has been in Europe. Miss Adams bids fair to be one of the most sought after soloists before the public the coming season. A handsome portrait of the lady adorns the front cover of the announcement.

The Huhn Are at Quogue, L. I.

BRUNO HUHN and Mrs. Huhn are spending the month of August at Quogue, L. I. They expect to return to New York the first week in September, when Mr. Huhn will resume his teaching and "coaching." The outlook for Mr. Huhn's engagements as accompanist and singer's "coach" is bright. Before leaving for Europe several vocalists engaged Mr. Huhn for their forthcoming autumn and winter recitals.

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BUFFALO, August 14, 1903.

DURING the past week Buffalonians have hardly known how to amuse themselves, for the departure of Creatore and his fine band, which had played a week's engagement at Convention Hall, left a void in the musical world which cannot soon be filled. There were seven evening concerts and the largest matinee attendance last Saturday ever seen at the mammoth hall. Never have Buffalo people been so electrified as they have been by this musical Svengali, whose sway over his men and his audience is absolute and complete. It is a new thing to hear Buffalo audiences cheering, crying "Bravo!" &c., even standing and waving handkerchiefs, so great was the enthusiasm aroused by the marvelous playing of a thoroughly drilled band. Each program numbered nine or ten selections, which was invariably lengthened by the numerous encores to nineteen or twenty pieces. Madame Barilli is a charming woman, and her singing seemed to please everyone. Louis W. Gay, the local manager, is to be congratulated upon his able management, which resulted in the concerts being a financial as well as an artistic success.

Mme. Frances Helen Humphrey has gone to Vineyard Haven, Mass., to "Innisfale," Tom Carl's place, for a vacation. "Innisfale" is a great resort for musical people, especially professionals. Later on Madame Humphrey will visit the Adirondacks, returning about the middle of September to resume her instruction of vocal music in her lovely studio at the Buckingham.

One of her best pupils, Arthur King Barnes, announces that he will also teach music at his home, 374 Bryant street, beginning his vocal instruction early in September.

Mrs. Nellie Hibbes sent out her announcements early in August that she will resume her classes in vocal music in September at her studio, 835 Elmwood avenue. Mrs. Hibbes teaches French, Italian and English diction. She excels in teaching part songs, glees, madrigals, ballads and choruses. Her ladies' choruses are always excellent; for promptness of attack and fine enunciation they cannot be surpassed.

W. S. Jarret has returned from New York very enthusiastic concerning his three months of hard study with Madame Wienzkowska, who teaches the Leschetizky method. Mr. Jarret is well satisfied with the course of instruction and the benefit gained. It is his intention to devote himself to teaching piano playing. He has a very large class, which occupies his time so fully that he will not again accept a position as an organist, although his work in church has always given satisfaction.

Miss Thekla Adam is another enthusiastic pianist. She and Miss Shawermann, of the Buffalo School of Music,

where the Leschetizky method is taught, have just returned from Chicago, having spent the summer there studying with Madame Bloomfield Zeisler. Miss Adam says that Madame Zeisler is exacting but exceedingly thorough; that each pupil receives individual instruction in the presence of the entire class, and the lessons last from 1 o'clock in the afternoon to 7 in the evening, which taxes the endurance of all, but that the gain is great. Owing to the serious illness of Madame Bloomfield Zeisler's husband, she was obliged to hasten to Colorado with him, which shortened the summer term, much to the regret of all.

Tracy Balcom will give a concert this (Friday) evening at Aeolian Hall, Main street. His programs are always fine and are sure to attract a large attendance. The program follows:

Overture, The Bartered Bride.....Smetana
Aeolian Pipe Organ.
Concerto, op. 25, in G minor.....Mendelssohn
Allegro con fuoco. Andante. Molto allegro e vivace.
Pianola and Aeolian Pipe Organ.
Violin solos—
Gondoliera.....Ries
Gavotte.....Bohm
Mr. Moon, accompanied by the Pianola.
Ballade in A flat.....Chopin
Albumbblatt.....Grieg
Staccato Etude.....Rubinstein
Pianola.

Joseph Mischka has returned from holding a session at the Northwestern University, Evanston, Ill., in the interest of the American Institute of Normal Methods. He reports a very satisfactory season of summer instruction, a large attendance, much enthusiasm and a fine presentation of the cantata, "Little Red Riding Hood," the young ladies taking part being members of the graduating class of 1903.

VIRGINIA KEENE.

BAUER AND CASALS.

HERE are some South American press notices of Harold Bauer and Pablo Casals:

RIO DE JANEIRO.

... We have no recollection of a performance of Schumann's "Carnaval" so pure in style, so thoroughly Schumannesque, as that Mr. Bauer gave us. Mr. Casals was particularly happy in his selections. It was an exquisite pleasure to hear him play the beautiful and brilliant Sonata by Valentin, which is full of the greatest technical difficulties. In response to the insistent exclamations of the public he played with profoundest sentiment the "Abendlied," by Schumann. ...—Gazeta da Noticias, July 2, 1903.

... The third and last concert was given before a large audience and provoked the greatest enthusiasm. It was one of these artistic fêtes which enchant by their elevated atmosphere and refined emotion, and which reach the inmost fibres of those who have the good fortune to comprehend the beautiful mystery of the art of sound. If Pablo Casals had not been already recognized as the

greatest violoncellist who has been heard in Brazil he would have won this distinction yesterday after his execution of the sonata. His success was enormous. ... Harold Bauer played with the most poetic expression, and the enthusiasm that followed his performance of the "Carnaval" was extraordinary. This enthusiasm was even greater in the second part of the program after his rendering of the "Walkürenritt," by Wagner, in which the impossibility of reproducing orchestral effects on the piano was made possible under his hands. ...—Jornal do Commercio.

SAO PAULO.

The concert that was given us yesterday by Bauer and Casals was more than an artistic treat—it was real, great Art. ... It is sufficient to say of Bauer, after hearing his interpretation of Beethoven's "Sonata Appassionata": This is Beethoven. Masterly technique, power and tenderness, fiery in the finale and poetic in the andante; one word alone, Unsurpassable! ... Casals is one of the few great violoncellists, and we never heard his equal. What he brings from his instrument, from the tenderest treble to the mightiest organ tones in the bass, that must be heard to be believed. ...—Deutsche Zeitung, July 8, 1903.

From the first strokes of the bow the public realized that Pablo Casals was worthy of the universal reputation which had preceded him. He does with his difficult instrument all that he pleases. The effects which he produces on the violoncello are simply extraordinary, and the perfection of his virtuosity is indescribable. ... Harold Bauer held the public enthralled from the commencement to the end of the sonata, which he played with brilliancy and emotional eloquence. He is not only a virtuoso, but an artist in the fullest sense of the term.—Diario Popular, July 8, 1903.

Bauer stood revealed in all the works of the program as a pianist of the first rank. His artistic temperament is given full scope in Beethoven. The dramatic, the suave and melancholy, the calm and tormented, all these find in Bauer the truest of interpreters. ... Pablo Casals is prodigious. He appears to be absorbed and plunged in the deepest meditation during his playing, while he fulfills his mission as apostle of his art. Casals is on the cello what Sarasate is on the violin, and is the youngest and first violoncellist of the times.—La Tribuna Española.

Two great artists, Harold Bauer and Pablo Casals, were heard last evening in Steinway Hall, and those who were present will long remember the artistic treat that was given them. ... It is no more the instruments which vibrate under more or less agile fingers—it is the very soul of art which speaks to us, which moves us, and which transports us to another world, from which all trouble and all anxiety is banished. ...—Le Messenger de St. Paul.

SANTOS.

The public, whose enthusiasm knew no bounds, applauded frantically after each piece. Casals, in the Sonata by Boccherini, transported us by his impassioned execution to the highest regions of emotion. Bauer played in a masterly way the "Rondo Capriccioso" of Mendelssohn and a Ballade by Chopin, and the great pianist was simply marvelous in Saint-Saëns' "Etude en forme de Valse."—Cidade de Santos, July 14, 1903.

Wrong News and Right.

THE New York Mail and Express says that Madame de Lussan "has been one of the principal mezzo sopranos of the Moody-Manners Opera Company (London) since she left this city, two years ago." As a matter of fact, Madame de Lussan has been on the Pacific Coast a good part of this winter, and sang many times at the Tivoli Theatre in San Francisco.



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CHAUTAUQUA, N. Y.,
August 15, 1903.

THE past ten days have been the climax in Chautauqua's present season, and the throngs that have been upon the grounds during this period have witnessed many important events, most interesting to us being the two performances of Mendelssohn's "Elijah"; the two productions of "Everyman," by the Chautauqua Dramatic Club; and, beside the numerous literary and musical recitals, the celebration of the twenty-fifth anniversary of the Chautauqua Literary and Scientific Circle. The past week, too, has been notable because of its general program, the maximum in both attendance and interest being reached as the subjects of the week, viz., mountain feuds, lynchings, labor riots are being discussed. President William G. Frost, Berea College; Superintendent H. M. Brock, of Kentucky; John Temple Graves, Atlanta, Ga.; Dr. J. M. Buckley, New York; Dr. Dean Richmond Babbitt; Gen. John B. Gordon ("The Last Days of the Confederacy"); D. M. Parry; Chief Justice Charles B. Lore, and Judge John Woodward, Supreme Court, Appellate Division, New York, have been the most prominent speakers of the week.

Today marks the anniversary of the dedication of the Hall in the Grove, and the coming week will be the C. L. S. C. anniversary week. Recognition Day, when the class of 1903 passes through the Golden Gate in symbol of its completion of four years' course of study, will occur next Wednesday.

Important, too, to all Chautauquans, and those interested in any way with Chautauqua as well, was the meeting of the trustees of Chautauqua Institution, held a week since at the Hotel Athenaeum, with seventeen of the twenty-four trustees present. The election of Dr. W. H. Hickman as president was ratified. It was decided to include the Hall of the Christ in the general scheme of the new Chautauqua, and to this end the building committee was discharged and the trustees will obtain funds and complete the hall in accordance with the original plans.

It was voted to replace the present Hall of Philosophy with a permanent structure on the same site and along lines similar to the building now in use. The debt of the institution will be paid and the endowment fund increased. The trustees present were these: President, W. H. Hickman, of Indiana; Dr. George E. Vincent, of Chicago; Scott Brown,

of Chicago; Wilson M. Day, of Cleveland; Dr. W. A. Duncan, of Boston; M. V. Beiger, of Mishawaka; W. F. Walworth, of Cleveland; J. C. Neville, of Chicago; Dr. Julius King, of New York; W. H. Shortt, of Youngsville; William Thomas, of Meadville; Hon. S. Frederick Nixon, of Westfield; F. H. Rockwell, of Warren; J. F. Hunt, F. M. Potter, of Chautauqua; N. F. Clark, of Oil City; Capt. F. W. Hyde, of Jamestown.

Pupils of the piano and violin departments of the Chautauqua School of Music gave another of their interesting programs in Higgins Hall on Tuesday last. Space permits us only to name the participants, students under Messrs. Sherwood and Marcossin: Miss Flora Mason, Miss May Wilmore, Harrodsburg, Ky.; Miss Olive Shadman, Miss Emeline Rublee, Miss Elizabeth Brewer, Muskegoe, I. T.; Miss Mary Todd Guthrie, Edmond, Pa.; Miss Edith Abrahams, Uniontown, Pa.; Miss Emily Smith, Danville, Ky.; Miss Edith Garland, Memphis, Tenn.; Miss Martha Watts, St. Louis, Mo.; Miss Elizabeth Simpson, Grand Rapids, Mich.; Miss Frances Close, Los Angeles, Cal.

The production of "Everyman" by the Chautauqua Dramatic Club is a decided step in advance of anything they have yet attempted. And right here it is necessary to state that there is no adequate stage at Chautauqua for the presentation of plays of any sort, the one in the Amphitheatre being far too small and having to be temporarily enlarged and rigged with scenery each year, which is a most unsatisfactory thing in itself and a tremendous handicap to the professional actor, and many times more so to the amateur. This fifteenth century morality play is described as being a link between the old mystery plays and the legitimate drama. Following is a list of the characters, in the order in which they appear:

Messenger, Adonai, Deth, Everyman, Fellowship, Kyndrde, Cosin, Goodes, Doctor, Good-dedes, Knolege, Confession, Beaute, Strengthe, Dyscretion, Five Wyttres, Angell.

Now, as to its origin, we are told that in all probability it was first written in Dutch by Peter Dorland, of Diest, who was a priest of "mystic and speculative turn of mind, who lived in the latter half of the fifteenth century." The earliest date to which the English version can be assigned is the reign of Edward IV (1461-1483), "but if this be doubtful," one writer says, "it is at least certain that it was printed as early as the year 1500, 'at London in Fleet street at the sygne of the George by Richard Pynson, prynter to the King's noble grace'."

"In our English morality, after a brief prologue spoken

by a Messenger, the action opens when Adonai, looking down upon the sinful earth, perceives how Everyman 'lyveth after his own pleasure,' as if ignoring the utter uncertainty of the tenure of human life. He therefore calls upon Death, his 'mighty messengere,' to proceed to Everyman, and summon him to undertake a pilgrimage which he in nowise may escape, and bid him bring with him without delay a sure reckoning. Death delivers his message to Everyman, who tries in vain by pleas and bribes to turn the summoner away. Then, having received a hint that he should prove his friends if he can to see whether any of them is so hardy as to accompany him on the journey which he must take, Everyman, left alone in terror, bethinks him of appealing to his old friend Fellowship, his comrade in many a day of sport and play, to go with him. Fellowship, accosted as he passes over the stage, is full of assurances, for which he will not be thanked. But a mention of the service required soon brings a change over his professions, though he is quite at Everyman's service for a dinner or a murder, or anything of that sort. When he has departed, and Everyman has made a similar futile appeal to two associates called Kindred and Cousin, he calls to mind one other friend whom he has loved all his life, and who will surely prove true to him in his distress. Riches this abstraction is called; property would be the modern equivalent. * * * But, although with the self confidence of capital, Riches avers that there is no difficulty in the world which he cannot set straight, Everyman's difficulty is unfortunately not one this world can settle. He has, therefore, in despair, to fall back upon the very last of the friends of whom he can think—his Good Deeds. Good Deeds answers that she is so weak that she can barely rise from the ground, where she lies cold and bound in Everyman's sins. Yet not only will she respond to his entreaty, but she will bring with her Knowledge, her sister, to help him in making 'that dredeful rekenynge.' Knowledge, by whom we may suppose to be meant the discreet and learned advice which religion has at her service, declares her willingness to stand by Everyman at the judgment seat, and meanwhile, by her advice, he addresses himself to Confession, who bestows on him a precious jewel, 'Called penance, voyder of adversyte.'

"As he begins his last journey, a mortal weakness comes over him; one after another, his companions, Beauty, Strength, Discretion and the Five Wits, take their leave. Good Deeds and Knowledge announce that he has suffered what we shall all suffer; that Good Deeds shall make all sure, and that the voices of angels are even now welcoming the ransomed soul. And as an Angel descends to carry it heavenward, a personage called Doctor epitomizes the lesson which the action of the play has illustrated."

R. E. Magnus, who played the title role, Everyman, and under whose direction the play was given, spared no effort in order to give an artistic production in the limited time allotted him. Mr. Magnus is from Chicago, is a very capable young actor, and it is said he played the part there in the first production of the play given in the West. Peter Thometz, also of Chicago, was in this Western production, and was secured by Mr. Magnus for the one at Chautauqua. The complete cast of characters follows:

Messenger.....	Miss Mary B. Roberts
Adonai.....	Prof. S. H. Clark
Death.....	Peter Thometz
Everyman.....	R. E. Magnus
Fellowship.....	Mr. Bonham
Kindred.....	W. Xavier MacCollin
Cousin.....	Miss Alida Rabold
Goods and Riches.....	Harold Goff
Good Deeds.....	Miss Mary Carothers
Knowledge.....	Miss Anna R. Lazear
Confession.....	J. Lathers
Discretion.....	Miss Amaryl Crane
Strength.....	W. A. Playter
Five Wits.....	Mrs. M. E. Foster-Comegys

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The Chautauqua production or presentation may be said to have been completely successful. Mr. Magnus must be congratulated on the results he achieved in so short a time and with his unpolished material; but when we say "unpolished" let us hasten to add that the production proceeded nevertheless with perfect smoothness and dispatch, and that the members of the club acquitted themselves most admirably.

A very large audience was present on both evenings, and was evidently much interested, though applause was prohibited. Numerous tableaux of the play are beautiful scenes, and it was in these moments that the attention and relaxation of the vast audience made its enthusiasm apparent in mute appreciation of the laudable efforts which were being put forward at a disadvantage, as we have pointed out, upon the stage.

The final pupils' recital of the season occurred in the amphitheatre Thursday afternoon. Those taking part, together with the program, follows:

Quartet for two pianos, Invitation to Dance (eight hands). Von Weber
Francis Moore, Chicago, Ill.; Miss Frances Close, Los Angeles, Cal.; Miss Elsie De Voe, Highland, Kan.; William E. Armand, Portsmouth, Va.

Calf of Gold, from Faust. Gounod
Fred. E. Smith.

Recitative and aria from Orpheus. Gluck
Miss L. C. Cambeith, pupil of Emilio Agramonte.

Le Papillon. Lavallo
Miss Margaret Perkins, Dallas, Tex., pupil of Mrs. Tobey.

Waltz Song, Romeo and Juliet. Gounod
Miss Mertie Holquist, Jamestown, N. Y., pupil of Dr. Duft.

Fairy Tale. Raff
Miss Frieda Burnsen, pupil of Miss Georgia Kober.

Waltz from The Singing Girl. Victor Herbert
The Romaika. Rosalind Park

Miss Fanny Ide, pupil of Emilio Agramonte.

Seventh Concerto (Andante, Allegro, Finale). De Beriot
Miss Pearl Mabry, Cleveland, Ohio, pupil of Mr. Marcossion.

Third movement of First Concerto. MacDowell
Miss Elsie De Voe, Highland, Kan.

(Accompanied on second piano by Miss Edith Garland.)

Oh, Dry Those Tears. Del Riego
John S. Marsh, pupil of Dr. Duft.

Adagio and Presto from Wanderer Fantasy, op. 15. Schubert-Liszt
Miss Frances Close, Los Angeles, Cal.

(Accompanied by Mr. Sherwood.)

Spinnerlied, from The Flying Dutchman. Wagner-Liszt
Master Francis Moore, Chicago, Ill.

Andante from Concerto, G minor, op. 25. Mendelssohn
Miss Elizabeth Simpson, Battle Creek, Mich.

Finale. Miss Edith Garland, Memphis, Tenn., pupil of Mrs. E. T. Tobey.

(Accompanied by Mr. Sherwood.)

Pupils not otherwise designated are students with Mr. Sherwood.

Mr. Hallam repeated the oratorio of the "Elijah" on Wednesday evening last. In our previous letter there occurred an erroneous statement concerning the augmentation of the orchestra by men imported from Buffalo. This was formerly urged and talked of, but both performances were given by the Chautauqua Orchestra, the only addition to the ranks being Mr. Marcossion. The atmospheric conditions for the second hearing were in better accord than the first and the whole presentation was of a more finished nature. The orchestra played much better, having become better acquainted with the score, and the soloists were less hampered by a cold auditorium. But what a contrast is an orchestra of less than twenty-five to one of nearly eighty, as our correspondent from Ocean Grove writes they are to have at their production of "The Messiah" on August 20. It is surely up to the institution to expend more money and thought in this direction if they wish to advertise their musical program, and incidentally, by attracting musical

people to the grounds, to draw attention to their own school of music.

The two final Sherwood-Marcossion recitals of the season occurred on the 10th and 17th, respectively. These recitals closed the fifteenth season of these popular concerts, and never have they been so faithfully attended as during the present year. The high grade of the programs and the intrinsic worth of the artists presenting them has made them a permanent fixture, and without which, as we have taken occasion to remark before, the general musical program would be bound to suffer.

Dr. Duft's oratorio recital occurred yesterday afternoon at Higgins Hall. Following is the program:

Christmas oratorio, Mighty Lord and King All Glorious... J. S. Bach
Revenge, Timotheus Cries, Alexander's Feast... Handel
Recitative, And God Said, Creation... Haydn
Aria, Now Heaven in Fullest Glory Shown, Creation... Haydn
Elijah (by request)... Mendelssohn
Recitative, Though Stricken.
Aria, It Is Enough.

St. Paul, O God Have Mercy... Mendelssohn

Tonight is the children's choir concert, who will be assisted by the soloists of the closing period.

Mrs. Sol. Marcossion and infant son have arrived from Cleveland.
RALPH HOWARD PENDLETON.

Manager Johnston's Testimonial.

A TESTIMONIAL is to be tendered to R. E. Johnston, the popular manager of Duss and the spectacular "Venice," at the Madison Square Garden, Monday, August 24, the final night of the thirteenth big week of this artistic success. Mr. Johnston has devoted his energy and artistic ideas toward the consummation of the beautiful Venetian reproduction, and it has proved the most popular summer amusement in New York.

A number of noted musical artists have appeared at Madison Square Garden recently, and they have all volunteered their services for that evening. Duss and his famous Metropolitan Opera House Orchestra will render several special numbers.

Charles Willeby Composes for Melba.

CHARLES WILLEBY has written especially for Madame Melba a very beautiful soprano song. The prima donna expresses herself delighted with it, and will sing it on her forthcoming tour in this country during the fall. The songs by modern English composers which Madame Melba sings are few and far between, so that Mr. Willeby must be accounted greatly favored by this selection of his work, although he is now in the very front rank of European song writers, and more representative or better choice could hardly have been made. The song will be published almost immediately by the John Church Company.



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OCEAN GROVE, August 17, 1903.

DO not come to Ocean Grove unless you have your room engaged in advance, for every hotel, boarding house and cottage is crowded, even cots being placed in parlors and hallways. Other resorts along the coast are complaining of poor business on account of the cool, rainy season, but Ocean Grove never had more people than at present, which proves that Ocean Grove is popular, and



that people who have been here before like the place, and are here again this season.

It is acknowledged and proclaimed by all that the musical features have made this place so immensely popular. Either the music has attracted a music loving class, or those who were already coming here have been musically educated to a very high standard of excellence, for all the concerts and oratorios are attended by audiences averaging from 6,000 to 10,000 people.

To Tali Esen Morgan belongs the entire credit for the transformation of this place from a very slow, monotonous religious resort to a musical Mecca. He has worked in the face of prejudice and opposition from the ultra religious class who feared that he would make it a very "worldly" place, but he went right ahead and won the esteem, good will and confidence of all who opposed him, until now his word is law, and no one questions for a moment his plans and purposes.

Under the caption "Genius with the Baton," the writer



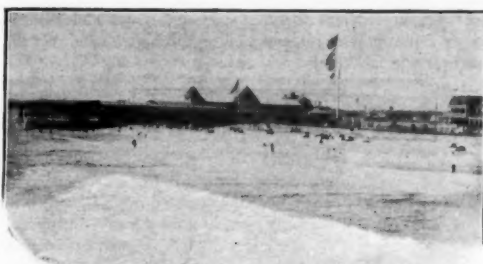
of the "New Jersey Comments" in the New York Press writes thusly about Mr. Morgan:

"Tali Esen Morgan in action is irresistible to the thousands who attend the musical concerts in the Ocean Grove Auditorium. One wants to see this orchestra director these August nights in his best form to appreciate his genius and his mastery over the baton. Thousands of singers and

musicians who visit Ocean Grove annually to enjoy the concerts which Morgan originates and dominates unanimously award him the palm as among the winning and successful conductors of his generation. Morgan's spirit broods over the Auditorium, in the delicate responses of the altos, the ranges of the tenors, the higher scales of the sopranos and the deeper tones of the bass. He is the musical star, shining with increasing brilliancy as the season wanes."

Last Wednesday evening, August 12, the children's annual musical festival was held. Ten thousand people bought up every seat in the Auditorium, and 3,000 more wanted seats but could not get them.

The vast auditorium had been transformed into a gorgeous fairy garden. The platform had been extended clear across the entire width of the building, and under the galleries at either end were Japanese gardens, with trees and palms, and from among the branches glimmered the subdued light of electric lights encased with Japanese lanterns. Beautiful rugs were on the floors and chairs and benches scattered around in profusion. Hundreds of lanterns hung from the ceiling and the whole front of the galleries was covered with paper flowers. Ten thousand spikes of gladioli, furnished by Arthur Cowee, covered the front of the platform, and great banks of the



flowers loomed up everywhere. The whole effect of the decorations was simply beyond description.

At 8:15 Conductor Morgan appeared on his stand and the orchestra started up a lively march. Instantly sixteen doors in the Auditorium were opened and in came marching 700 girls, dressed in Japanese costumes, holding pretty fans of uniform color in their hands. To the strains of the music they marched in perfect time through the aisles and up to their places in the choir gallery. Following the girls came 100 members of the Gipsy chorus, and soon the Ocean Grove Rough Riders, 300 strong, marching like veterans, four and eight abreast. During all of this the audience kept up a perfect torrent of handclapping and cheers. The following were the features of the program:

The Children's Festival Chorus, the Boys' Rough Rider Brigade, The Ocean Grove Orchestra, the Royal Women's Gypsy Chorus, the Mikado Mandolin Club; Marion Short, elocutionist; the Four Park Sisters, cornetists; Cecelia Bradford, violinist; C. Ethel Skiles, soprano; Edna White, child cornetist.

PROGRAM.

PART I.

The Grand Assembly of the Festival Forces Tableau.

PART II.

Royal March, Aida.....Verdi
The Park Sisters and Orchestra.
Two Part Song, Swing, Swing.....Lohr
The Children's Chorus.
Recitation, The Pied Piper of Hamelin.....Browning
Marion Short.
Unison song, The Lost Chord.....Sullivan
The Children's Chorus.
Ceisha dance, Happy Jap.....Fliege
The Mikado Mandolin Club.
Solos—
A Tiny Fish.....Jesse Gaynor
The Gingerbread Man.....Jesse Gaynor
Ethel Skiles.
Three part song, In Old Madrid.....Trotter
The Gypsy Chorus.
Unison song—
Love and Liberty.....S. G. Pratt
DaddyBehrend
A Talking Intermission of six minutes.
Music by the Orchestra.



PART III.

Two part song, Life's Merry Morning.....Bailey
The Children's Chorus.
Violin solos—
CzardasHubay
Mocking Bird (by request).....
Three part song, Whirling Tambourine.....Lassen
The Gypsy Chorus.
Recitation, Hurrah for the Pumpkin Pie (by request).....Riley
Marion Short.
Cornet solo, Presmatic Polka.....
Edna White and Orchestra.
Solo, If No One Ever Marries Me.....Lehmann
Ethel Skiles.
Chinese Wedding March.....Lun Chung
The Mikado Mandolin Club.
Two part song, The Fisherman.....Gabbusi
The Children's Chorus.

PART IV.

National Peace Congress in the Royal Gardens, Japan.
Grand Finale, The Hope of the World.

The singing of the children's chorus was truly wonder-



ful. The quality of tone was perfect and the body of harmony so great that at times the orchestra was almost covered. How this chorus, gathered together could be trained to sing such music within three weeks is something that few could understand.

The gypsy chorus had been trained by Alex. McGuirk, Mr. Morgan's assistant, and their work called out the

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most enthusiastic applause. The Mandolin Club was under the direction of Miss Georgia Park, one of the Park sisters, and was one of the most popular features of the festival. In fact, every number on the program was a treat, and it seemed that the audience would never tire in its applause.

The finale represented a "Congress of Nations" in the royal gardens of Japan.

To the music of the orchestra ten young women marched in with German flags, then ten more with the Russian flags; following them came the Austrian, French and English flags. Finally, to the music of "Yankee Doodle," a company marched in with "Old Glory," and the cheers could be heard miles away. Sousa's popular "Stars and Stripes Forever" was sung by

the entire company, including the children's chorus of 1,000. All the lights in the house had been turned off, excepting those within the lanterns, and during the singing of the chorus an immense American flag, covered with electric bulbs, flashed out in the darkness. Then pandemonium broke loose! It was a scene never to be forgotten, and worked out with such skill as to call forth the most lavish praise.

Thousands of requests have been made for the repetition of the concert, but the management found it impossible to grant the demand.

The children of the festival will be taken to Winamassa, a beautiful spot on Deal Lake, next Saturday for their annual picnic. This is their reward for regular attendance at the rehearsals and for their excellent work in the concert.

Tomorrow (Thursday) evening "The Messiah" will be given. This is the last oratorio of the season and will be attended by an audience that will crowd the massive building. The chorus will number about 800 voices, 400 of Mr. Morgan's singers coming from New York.

The Central Railroad of New Jersey will run a special New York excursion, leaving Liberty street at 6:15, at the low rate of \$1 for the round trip. It is expected that hundreds of New Yorkers will take advantage of this low rate of fare. Another inducement to those coming on the excursion train is that they can purchase reserved seats to the performance at half rates, provided the tickets are bought on the train.

The soloists will be Anita Rio, Marie Stillwell, Mortimer Howard and William Harper—a fine quartet.

The sale of seats began last Monday morning and over 2,000 people were in line during the forenoon.

Last Saturday evening the "Rose Maiden" was repeated, in response to the persistent and repeated demands of those who had heard the work on July 18 and others who could not be present at that time. The soloists were Hildegard Hoffmann, Helen Niebuhr, John Young and Arthur Philips.

CHARLTON'S LIST OF ARTISTS.

ON another page Loudon G. Charlton makes the announcement, pictorially, of his roster of artists for the season 1903-04. First in importance, perhaps, is the fall transcontinental tour of the Metropolitan Opera House Orchestra, with J. S. Duss, conductor, and Madame Nordica, Mme. Katharine Fisk, contralto; and Nahon Franko, violinist, as soloists, of which Mr. Charlton has assumed the sole and exclusive management. The tour, which begins October 5, and is already almost solidly booked, includes the Pacific Coast, Texas, and the Northwest, with about forty performances in as many days.

Another concert company that Mr. Charlton will send to the Pacific Coast and which will cover all the intermediate territory is made up of Maude Reese-Davies, coloratura soprano; Ida Simmons, concert pianist, and Flavie van den Hende, Belgian 'cellist. Miss Reese-Davies has been well and favorably known all over the continent during seven tours as soloist with Sousa's Band; Miss Simmons, too, gained fame and popularity while on tour with Gerome Helmont, the violinist, and Mlle. van den Hende has appeared with unvarying success with all the leading orchestras and musical societies in Eastern and Middle Western cities.

Mme. Alice Esty, the distinguished dramatic soprano, although an American, has never visited this country professionally since her debut in London some years ago. She then scored such a phenomenal success that her engagements have kept her abroad continuously. She was prima donna of the famous Carl Rosa Opera Company for several seasons, and she has made brilliant concert tours through Great Britain and Australia. She will be in America only January, February and March, 1904.

Mme. Harmon-Force and Mme. Shotwell-Piper, both dramatic sopranos, will also make their first concert tours in this country this coming season, under Mr. Charlton's management. Both are Americans; both have had extensive training under the best masters in this country and Europe, and each possesses the charm of beauty and magnetism in addition to her musical gifts. Mme. Harmon-Force will have but one season to give to concert, as she is engaged for the leading soprano role in the opera in which Schumann-Heink will star next year. Mme. Shotwell-Piper will be heard first at the New England festivals this fall.

Mme. Katharine Fisk, who stands pre-eminent among American contraltos, is just back from a year abroad, where she has made a specialty of augmenting her repertory with the least known of the best modern French, German and English songs and lieder. The wonderful depth, range and quality of her voice, her artistic temperament and broad musical intelligence are too well known to need comment, and after she returns from the tour with Mr. Duss and the orchestra she will give several recitals in New York.

Miss Grace Preston, whose beautiful contralto voice and attractive personality are also well known, will return to the concert stage this season, after an absence of two years. She has a long and varied repertory of oratorios, cantatas and songs in several languages.

Edwin Grasse is a young American violinist whose deep musical insight and maturity of technique and interpretation have made a very profound impression for the past two seasons in Berlin, Vienna, Leipzig, Munich and Brussels. He is a graduate of the Royal Conservatory in the last named city, where he was a special student with César Thomson. He is a protégé of the great Joachim, and he has scored brilliant triumphs in appearances with the leading orchestras, as well as in recitals in the musical centers of Germany, and in London as well.

Kelly Cole, who for the last six years has maintained a place in the foremost rank of tenors in England, returns to America for his first extended tour in recital and concert. His voice is said to combine the sweetness and purity of the tenor with the warmth and richness of a baritone, and his repertory includes a wide range of songs in several languages, and all the standard oratorios.

Charles Tree, foremost bass-baritone of England, has been secured for the months of January and February, 1904. This distinguished artist is in such constant demand in London and the provinces that he can only give two months to America. In the season just past he has filled, besides his many recitals, over seventy oratorio and concert engagements, which include twenty-three performances of "Elijah," nine of "The Messiah," seven of "The Golden Legend," and two each of "Hiawatha" and "Faust" given in concert form.

Vernon d'Arnalle, the eminent young American baritone, also comes under Mr. Charlton's management this season. He studied under the celebrated Demuth in Vienna, and achieved many brilliant successes there and in Leipzig, and the other principal German cities, which have been repeated in the appearances he has so far made since his return to America.

George Devoll, tenor, and Edwin Isham, baritone, have decided to remain one more winter in this country owing to the long list of bookings for return dates that followed the successes they made last season. They will be available singly, but will continue to make a specialty of their ensemble work, recitals in which each presents groups of soli, and the rest of the program made up of two part songs.

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A STEP FORWARD.

TO those who have devoted any serious attention to the science and art of singing it has become increasingly apparent during the last few years that a time has now arrived when a very radical reformation must be made in the methods employed by teachers. The methods of a hundred years ago were all very well in their way. They served their purpose, but they have become obsolete, not, perhaps, so much on account of any defects in themselves, but because during the last century or so the scope of music has been immensely enlarged and new schools of which our grandfathers never dreamt have come into being. A hundred years ago the singer had a comparatively narrow field open to him, and little more was asked of him than that he should acquire a sound voice production and be well versed in the music of the Italian composers. But this is not enough for the singer of today, for he must learn all that the older singers learn and much more as well. He must acquire his voice production and a sound knowledge of the Italian composers, but in addition to this he must become familiar with the earlier German school of Schubert, the romantic school of Schumann, the later German school of Brahms and Strauss, the French school and the Russian school, to say nothing of the operatic schools of Wagner and Verdi, if he is to obtain a position that is at all worth having.

Few of those who take up the profession of singing realize the magnitude of the task upon which they are entering. Still less do they realize the great difficulty which they will experience in obtaining adequate instruction in the many branches of which their art now consists. For it is not to be denied that the science of teaching has not kept pace with the demands made upon it, and the old theory still holds good that one teacher is perfectly competent to instruct a would-be singer in all the branches of his art. In other departments of science this idea has been dubbed antiquated long ago, and we no longer expect our family physician to treat us for all manner of complicated diseases which fall within the scope of specialists, nor, indeed, would our family physician care to take upon himself the responsibility of doing so. No doubt few teachers of singing would like to admit that they are not omniscient, and indeed many of them are exceedingly capable men with very wide sympathies. But the simple fact remains that, unless they lived to the age of Methuselah, and perhaps not even then, they could not obtain that intimate acquaintance with all the many branches of their craft which a pupil has a right to expect from the master who proposes by himself alone to turn him into a perfect singer.

Now, it is not to be denied that the present state of things is, to say the least of it, very unsatisfactory. The average young singer, naturally enough, knows little or nothing of the difficulties that will beset his path, and in the innocence of his heart he puts himself in the hands of some famous master, expecting to learn from him all that there is to be learned about his art. The famous master may be a man of the greatest talent, with a genius for teaching, but it is humanly impossible for him to be thoroughly well versed in the whole art of singing, and the student may waste years of very valuable time before he awakes to the truth that he is not getting all that he wants. It is not the fault of the master; it is the fault of the system, and until the system is entirely changed singers will go on wasting years of valuable time and we shall continue to be flooded with vocalists whose knowledge of their art is most imperfect.

Of course, the remedy is perfectly simple, and all that is necessary is for teachers to take a leaf out of the doctors' books and specialize. Signs, indeed, are not wanting that a new era is at hand and that the much needed revolution is about to take place. The pioneer of the movement in England is the well-known singing master Henry Russell, whose views upon the art of singing appeared not long ago in THE MUSICAL COURIER.

Seeing that a complete reformation was needed in the present methods of teaching singing, Mr. Russell has put his shoulder to the wheel and has attempted to stimulate an interest in his ideas. New theories always take root slowly in this country, and it is to be feared that it may be some time before he meets with the encouragement and support that he undoubtedly deserves at the hands of our academies of music. But that his ideas are well worthy of serious consideration is shown by the signal honor which has recently been conferred on him in Rome. His theories have so impressed the Conte di San Martino, one of the most cultured and enlightened gentlemen of the present century, that, through his influence, Mr. Russell has just been appointed professor of the famous college of music Santa Cecilia. He has been appointed in his capacity of specialist for the voice, and has been attached to what is known as the "Corso Libero," which was initiated at the instance of the Conte di San Martino, who is president of the Santa Cecilia, not very long ago. The honor is unique, since the institution is one of the most conservative, even in Italy, and no Englishman has ever been appointed to the staff before. Indeed it may be doubted whether an English singing master has ever been made a professor of any Italian academy.

Mr. Russell has, therefore, now obtained that opportunity for putting his theories to the proof for which he has been waiting so long. If he succeeds, as few can doubt that he will succeed, we may hope to see his ideas taken up seriously in England. If so famous and exclusive an academy as the Santa Cecilia considers his theories practicable enough to justify a complete departure from precedent, it is surely not too much to ask our own academies to give them a little serious consideration. There is undoubtedly a great room for improvement in our present methods of teaching singing. The professors themselves need special training for their profession and strict classification so that it may be possible for a student to know what he is to expect from his master. It is for this end that Mr. Russell is fighting, and his progress cannot but be watched with the keenest interest.

Though he is now attached to the staff of Santa Cecilia, Mr. Russell by no means intends to abandon his work in London, and he will carry on his teaching here every year during the months of May and June.

Amy Murray in Virginia.

MISS AMY MURRAY, who is spending the summer in Virginia, has filled or is about to fill quite a number of important engagements in that State. Among them are: Blue Ridge Springs, Va., July 28; Female Institute, Lewisburg, W. Va., August 6; Fincastle, Va., August 11; Buchanan, Va., August 13; White Sulphur Springs, W. Va., August 15. She also has a return date at Blue Ridge Springs in August; a recital at the Hotel Roanoke, Roanoke, Va., and one at the Hotel Bel Air, Newcastle, Va.

The recital at White Sulphur Springs is under the patronage of Judge and Mrs. Roger A. Pryor.

Following are two of the numerous press notices Miss Murray recently received:

Miss Amy Murray gave an entertainment last night at Blue Ridge Springs, which was thoroughly enjoyed by a large and appreciative

audience. Miss Murray gave one of her Scottish lecture recitals, which was interspersed with songs and bright anecdotes. The little historical sketches to her songs made the lecture part of the recital extremely interesting and instructive, telling as she did of the effect of the Scottish character and habits and surroundings upon the music of the people, and of their traditions and folklore. Miss Murray's voice is very pleasing, strong, sweet and clear and under splendid control. But even more than her voice does her keen dramatic sense add to the effect of her singing. Miss Murray has been requested by Col. Phil. Brown, manager of the hotel, to give another recital before the season closes. This she will do, and will also give a recital at Hotel Roanoke some time during the month of August.—Roanoke Evening News.

Tuesday evening Miss Amy Murray, of New York, gave a harp recital. Of Scotch descent, she chose the native airs of Scotland, and in her Scotch plaid sang them with all the fervor of a Scotch lassie. Thoroughly conversant with the history of Scotland, she prefaced her songs with interesting accounts of their connection with the history of the country, and wound up her recital by appearing in the holiday costume of a Scotch fishwife and giving their cry, also some of their songs. Listening to a harp fashioned after one used by Mary Queen of Scots, and hearing the deeds of Bonnie Prince Charlie, we were transported to the heather covered hills of Scotland.

A. E. Dickinson, of Richmond, brought the audience back to reality by tendering Miss Murray a vote of thanks on behalf of the guests. Her beautiful voice and charm of manner will always insure for Miss Murray a cordial reception.—Times-Dispatch, Richmond, Va.

LONDON NOTES.

EDWARD LLOYD has returned to London after his Australian tour, which was a great success. Mr. Williamson, who engaged him for the Australian tour, was very anxious that he should go on with some more concerts and also visit New Zealand, but Mr. Lloyd was very anxious to get back to England.

Mr. Vert has received the following arrangements for the Birmingham Festival:

Tuesday morning, October 13—"Elijah." Mme. Clara Butt, Ben Davies, Andrew Black.

Tuesday evening, October 13—"Voyage of Maelduna." Mme. Kirkby Lunn and John Coates.

Wednesday morning, October 14—"The Apostles." Miss Muriel Foster, John Coates, Kennerley Rumford, Andrew Black and Ffrangcon-Davies.

Wednesday evening, October 14—"Golden Legend." Mme. Kirkby Lunn, John Coates, Andrew Black.

Thursday morning, October 15—"Messiah." Mme. Clara Butt, Ben Davies, Andrew Black.

Thursday evening, October 15—Miscellaneous. Mme. Clara Butt; William Green (Liszt's Psalm XIII).

Friday morning, October 16—Bach's Mass. Miss Agnes Nicholls, Miss Muriel Foster, Ben Davies, Ffrangcon-Davies.

Friday evening, October 16—Bruckner's "Te Deum," Brahms' "Rhapsody," Ninth Symphony. Miss Agnes Nicholls, Miss Muriel Foster, William Green, Andrew Black.

Mr. Vert has made arrangements for Sarasate to come over to London in October to give a couple of recitals.

Mr. Vert has arranged for Dr. Theo. Lierhammer to visit the United States. The arrangements will be made by his New York office.

Miss Muriel Foster will also visit the States under the direction of N. Vert. She sails from England about the end of February.

Mr. LOUDON G. CHARLTON, Carnegie Hall, New York,
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CINCINNATI, Ohio August 15, 1903.

O SCAR J. EHRGOTT will resume work with his chorus class early in September. The program as arranged by Mr. Ehr Gott includes the oratorio form of music which was so popular last season. Brooks' "Fair Ellen," Thomas' "Swan and Skylark," Spohr's "Fall of Babylon," Handel's "Messiah," which is given each year by Mr. Ehr Gott, and possible repetition of Haydn's "Creation," make up an interesting program.

The report was circulated last week that Dr. N. J. Elsenheimer, the noted composer and teacher of theory at the College of Music, was suffering with a disease of the eyes which would render him almost totally blind. Fortunately the report was exaggerated, and while Dr. Elsenheimer is still confined to his home under the doctor's care, all danger of the dreadful affliction has practically passed away.

Dr. Elsenheimer, who has been spending his vacation at his home opposite the Cincinnati University, working hard on an ambitious composition, caught a severe cold several weeks ago which settled in his eyes. The organs, because of the strain to which they had been put, became inflamed, and for a time dire results were threatened. By careful attention, however, the danger has been averted, and Dr. Elsenheimer's condition is now on the steady improve. The doctor stated that he was on the way to complete recovery.

William Kraupner, a graduate of the Leipsic Conservatory, and a pupil of the great Reisenauer, has been engaged for the piano department of the Cincinnati Conservatory of Music. Douglas Boxall, of London, a pupil of Leschetizky, has also been engaged as a teacher in the same department.

A remarkably successful scholastic year of the Cincinnati Conservatory of Music has been followed by a very prosperous summer school. The ideal location, parklike surroundings and spacious buildings, offer to the students the advantages of a summer resort, especially from a hygienic standpoint. During the summer term the Cincinnati Conservatory has some seventy students from almost all the States of the Union, and a large number also from the city.

In addition to the regular course of lessons in all departments, lectures and concerts are given. Arthur Barbour and J. S. Van Cleve are the lecturers. Nor are the pleasures of home life forgotten. Miss Baur gives to her resident students occasional receptions, lawn fêtes and other entertainments of home life.

While the summer vacation is still on in the musical profession, there are numerous surface indications of activity in the music schools, which point to a prosperous opening of the season a few weeks hence. One of the extraordinary features in connection with the work at the College of

Music will be the reorganization of the operatic school, under the direction and management of Prof. Brahm Van der Berg. Mr. Van der Berg is a graduate of the Belgian School and a pupil of Benoit, the same teacher who instructed Mr. Van der Stucken. After a thorough operatic training at Brussels Mr. Van der Berg enjoyed a practical experience in the direction of grand opera in different parts of the world, notably for two seasons in Algiers and two seasons at the Stadt Theatre in Antwerp. He also directed a season of grand opera at Nice. Mr. Van den Berg has selected two operas for rehearsals and public performance by the pupils of the College of Music, Lortzing's romantic opera of "Undine" and Weber's ever popular "Freischütz." Both will test the full dramatic talent of the opera students, and it is assured that nothing will be attempted mediocre or commonplace.

Fred J. Hoffmann, pianist, and Wesley J. Hubbell, tenor, of the College of Music faculty, are increasing their musical reputation at Montegale Assembly, Tenn. Mr. Hoffmann recently played "Der Liebestod," Wagner-Liszt, and was recalled eight times.

Those who will have charge of the vocal department of the College of Music next season are Signor Lino Mattioli, Signorina Tecla Vigna, Hans Seitz, Edward Yahn and Antoinette Humphreys.

Every effort is being made to have the endowment fund of the College of Music increased, as it should be, to \$1,000,000. The necessity of endowment becomes more evident from day to day, for there are hundreds of applications received from talented but poor students, which must be reluctantly turned away.

J. A. HOMAN.

Malek's Concert at Prague.

REFERENCE was made in these columns in our last issue to the first of Malek's concerts at Prague, with Jan Kubelik as the assisting artist. The Hlas Naroda, of Prague, commenting upon the young Bohemian's success three days after the concert, said:

Malek's concert can be looked upon in the music history of Prague as a most wonderful event. His previous success in Vienna swelled to a wonderful hymn of the victorious art at his concert given here. Never before was the great hall so crowded. The enthusiasm knew no bounds. The young pianist compelled the otherwise always cool and reserved people to a most flattering applause, the like of which has never been heard here before. Malek is, notwithstanding his youth, already an artist who wholly commands his instrument. His touch is very exact and powerful, which, at the same time, never becomes harsh. His technical ability was penetrated by real intellectual power, so that the difficult works he performed left a thoroughly harmonious impression. For Malek there seems to be no difficulty in mastering even the most dazzling pieces. With his wonderful technic he unites a strength of tone with a depth of feeling which is becoming very rare in these days of striving after nothing but mere technic. Especially finished and scholarly was the playing of the Bach-Tausig Toccata and Fugue, as well as Beethoven's D minor Sonata, of which the last movement was rendered with such brilliancy that it elicited tumultuous applause. In Chopin's F minor Fantasia he gave emphatic evidence of a finished technic and musical intelligence. Greenfield's five pieces were rendered with such brilliance and power that the last number, "The Tarantella," was followed by a tumultuous applause, which was prolonged until Malek responded with number after number of encores. The triumph of Malek was complete.

The Robinsons.

WALTER H. ROBINSON and Mrs. Hessin Robinson have recently been in Paris, whence they sent several friends souvenir cards with messages relating to the Grand Opéra, where they heard some good performances.

THE VIRGIL PIANO SCHOOL.

MRS. A. M. VIRGIL and her corps of able teachers, C. Virgil Gordon, Robert Colston Young, Miss Marjorie Parker, and assistant teachers, have just closed a highly satisfactory and successful summer session at the new quarters of the school, 28 and 30 West Fifteenth street.

The studios in these buildings are exceptionally large and airy and the prevailing weather has been delightfully cool, so that recitations have been comfortable and earnest study a pleasure. Mrs. Virgil considers the work accomplished exceptionally fine, owing partly to the reasons given above and partly to the superiority of her new book, "The Virgil Method," which renders either class or private teaching far easier and more comprehensive, and thus brings quicker results. There were a large number of students from the South this year and quite a number from the West, New York city and the East furnishing, of course, the great majority. Dr. Henry G. Hanchett taught a large class in musical analysis, which was highly beneficial. Dr. Hanchett's clear views and arguments were exceedingly interesting and inspiring and opened up new fields of thought for all who heard him. An important feature of the summer session was the recitals played by several of the talented pupils—May Wills, Laura Race, Hans Barth Bergman, Jennie Quinn and Isabel Tracy. Among these the first three deserve special mention, as having played remarkably difficult programs in a manner worthy of high praise.

May Wills is a young girl from the South who has been a pupil of the school about sixteen months, having been under Mrs. Virgil's personal tuition the past year. Her playing is full of grace and beauty, her tones are firm, clear, velvety or crisp as required. At the piano she is quiet and reposeful. One has to marvel at her strength and ease of execution, while enjoying the brilliancy or seriousness of her playing. Miss Wills will be heard frequently in recitals this coming season.

Laura Race, who is a pupil of C. Virgil Gordon, also shows great talent and a remarkable degree of execution. She certainly is a very clever and brilliant player, who can interest and hold the attention of her audience.

The playing of little Hans Barth Bergman has for some time attracted considerable attention from music lovers, not alone in New York, but in many other cities where he has been called to exhibit his remarkable playing ability and facility. He is Mrs. Virgil's pupil and his accomplishments certainly show that in the line of preparing pupils for concert playing her work is phenomenal. This lad plays compositions by Bach, Beethoven, Chopin, Liszt, MacDowell, Godard, Chaminade, &c. His repertory includes nearly fifty pieces, most of them suitable for concert performances. His speed is over 1,100 notes per minute and his bravura is remarkably fine; nor is he lacking in the gentler moods and more serious interpretations. Depth of tone, clear phrasing and strong poetical and musical feeling are expressed in his playing.

Jennie Quinn and Isabel Tracy are two little school girls of thirteen years, who can play programs that most girls of eighteen would hesitate to prepare in a most acceptable manner.

Still another feature of this year's session was the Wednesday afternoon and outings for rest and recreation, which proved pleasant and beneficial.

The marriage of Miss Mary Frances Calvert, of Newmarket, Va., to William Bernard Thompson, of Sioux Falls, S. Dak., took place at the home of the bride August 12. Mr. and Mrs. Thompson will reside at Sioux Falls, where Mr. Thompson is director of a conservatory.

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ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

HEINRICH CONRIED arrived from Europe yesterday on the steamship Kaiser Wilhelm II.

RICHARD STRAUSS is at Marquartstein, in Upper Bavaria, enjoying out of door life. Hans Herman Wetzler is there with him.

THE new Berlioz statue was unveiled last Saturday at Grenoble, France, in connection with the centenary celebration of the composer's birth.

THE Dresden Opera began its fall season on August 9 with a performance of "Tannhäuser." Other novelties in the same week were "Fra Diavolo" and "William Tell."

THE dates for the festival performances this year at Béziers, France, were August 9, 11, 16 and 18. Cable reports speak of successful performances and a large and enthusiastic attendance.

AT the "Tristan and Isolde" festival performance in Munich last week two Americans were heard in leading roles, Mme. Nordica as Isolde and Olive Fremstad as Brangäne. This kind of news is pleasant to record, because it comes so rarely.

THREE of the five first prizes in the violin classes at the Paris Conservatoire were awarded to women. In THE MUSICAL COURIER of last week it was stated that women won three of the four first 'cello prizes, and also that the women in the piano department made a better showing than the men. If this cruelty to men students in music continues some persons will be led to believe that the judges are influenced by the beauty of the women students.

HENRY T. FINCK, the musical critic of the New York Evening Post, has this to say on a subject to which THE MUSICAL COURIER recently devoted a long article:

"The newspapers are constantly talking about \$5,000 and \$10,000 Italian violins. At a recent auction sale of the collection of a well known fancier in London the highest price was paid for a Stradivarius, which was knocked down at \$2,200. A genuine Guarnerius fetched only \$330, while a Vuillaume went for \$150." What's the use? The fable of the fabulous fiddle will never die out.

THIS paper is authorized to state that neither Frau Cosima Wagner nor Siegfried Wagner will attend the ceremonies of the unveiling of the Wagner monument in Berlin. The information is direct and comes without reserve, as the decision is based upon delicate motives, which prevent the personal participation of the Wagner family in the Berlin program. The decision was conveyed to the editor of THE MUSICAL COURIER, who is at present in Europe.

THE Wagner festival industry is spreading. Leipzig announces a series of Wagner performances for next October, consisting of all the master's operas except "Die Feen." Arthur Nikisch is to conduct. Among the singers already engaged are Madame Schumann-Heink and Miss Edith Walker. Next year will witness four elaborate pro-

ductions in Dresden of the complete "Nibelungen" cycle. It is expected that Berlin and Vienna must soon of necessity follow the example of the smaller cities.

ACCORDING to latest reports, Mascagni is composing four operas, "Marie Antoinette," "Frou Frou," "Vestilia" and "Stella." Italian polio players consider five a lucky number.

THERE is a mistake about the news of Leopold Godowsky's accident last week in Cromer, England. It was not the pianist, but his wife, who fell from a horse while riding in the country. Mrs. Godowsky's injuries were very slight and have left absolutely no ill effects. Godowsky himself played at Norderney (Helgoland) on July 26, several days after his reported disablement.

HENRY T. FINCK, the musical critic of the New York Evening Post has this to say on a subject which was recently treated editorially in our columns:

"Hans Richter does not believe in making the study of music too easy. He objects to editions in which the Bach fugues, for example, are printed in notes with big and small heads, or with notes of different colors, so as to make it easy to pursue the theme in the several voices. Richter is wrong. Music is such an extremely difficult art that anything that makes it easier is to be welcomed cordially. Plenty of difficulties remain to conquer and to develop the mental or bodily muscle of the students."

THE English journalists do not seem to be much impressed with the style practiced by our New York music reporters. The Musical Standard, London, prints this paragraph: "A morning contemporary gives a few 'gems' from an American criticism of a performance of the 'Tannhäuser' Overture: 'The violins wove a fantastic aerial discant'; 'the violins let their writhing discant die away to a distant mutter'; 'the soaring voices of the violas uttering a wild bacchanalian cry'; 'a crazed jangle of warring sounds'; 'the cellos shivered in discordant chromatics'; 'that march acted like hot liquor (!) on the song, which again burst into the furiant strains of the bacchantes.'" This extract, which caused so much amusement abroad, is from the New York Sun and was reprinted in these columns several weeks ago. It seems hardly necessary to assure the Musical Standard that even in New York the only one who took the offending piece of writing at all seriously was its author.

THE Wagner performances in Munich were not any too brilliant from a strictly artistic standpoint. Competent critics say that the first "Ring" cycle in no way threatened the prestige of Bayreuth. The best of the series seems to have been "Walküre," given on August 8. At all the performances, whether in roles large or small, Madame Schumann-Heink covered herself with glory. In a certain sense she was easily the star of the entire "Ring" festival. Knote, the Munich tenor, was a disappointment. Madame Senger-Bettaque was a conscientious but commonplace Brunnhilde. Individual hits were made by Charlotte Huhn and Hermine Bosetti, who are both members of the regular Munich opera personnel. The orchestra deserved and received unstinted praise. All the performances were crowded, among the listeners there being many of the resident and visiting nobility. Prince Ludwig Ferdinand of Bavaria played first violin in the orchestra. On another page of this issue may be found the detailed programs of the "Ring" performances in Munich on August 8, 9, 10 and 11.

The Beginning of Bayreuth.

THE latest Bayreuth Blätter publishes the letters of Richard Wagner to his friend Friedrich Feustel, the Bayreuth banker. The Bayreuth project, its inception, its creation and its many potent and practical questions that occupied the time and intelligence of Wagner and Feustel are set forth minutely in the epistles that we now present for the first time in English. There will be found also much else that is new, not directly relating to Bayreuth and its doings.

Herr Commerzienrath von Gross, the general representative of the Wagner interests at Bayreuth, is the son-in-law of the late Friedrich Feustel and also his successor in the work that is done at Bayreuth.

These letters, in free translation, will all be published in instalments by THE MUSICAL COURIER, beginning with this issue. It is amazing to note what a keen mental grasp Wagner had on the business aspects of his enterprise, and with what a prophetic eye he foresaw conditions that have actually arisen since his death:

I.

WAGNER TO FEUSTEL.

LUCERNE, November 1, 1871.

RESPECTED SIR—I have been assured by my dear nephew, Clemens Brockhaus, of Leipsic, that you would treat with consideration a not unimportant matter (on which you are perhaps slightly informed), which I should now like to bring to your notice.

About the project itself, I take the liberty of furnishing you with several intimate details. It is not difficult to understand why I chose Bayreuth as the place for the theatre. I desired neither a large city nor a popular summer resort as the scene for my operations. Both places attract a public that seems to me to be undesirable. Bayreuth, too, lies about in the centre of Germany, and is situated in the Bavarian domain. The latter is a most important circumstance, for I would move to Bayreuth with the theatre, and it seems but meet that, in view of the favors I have received from the King of Bavaria, I should live in his lands. Former visits to Bayreuth and its beautiful surroundings have bred in me a liking for the place. The fact that I am unknown to its inhabitants would not exactly frighten me off. * * *

Before all things, I should like to ask you for advice and information on several essential points.

Of course, the city of Bayreuth is in no way to assume any financial responsibility for my project. Energetic friends have been so successful in raising funds for this purpose that I have already been enabled to make preliminary arrangements for the purchase of the necessary land. Owing to the unsuitability of the weather at this season, the provisional theatre itself could not be begun before next March. Before I come to Bayreuth for the purchase of this land, I make bold to ask your opinion as to the most appropriate location for our building, and as to the conditions on which a proper plot might be secured. It seems to me that the fame and profit which will accrue to the city of Bayreuth through the presence of my theatre should move the authorities to present us gratis with the necessary site. I do not say that this privilege is absolutely necessary to the success of the undertaking, but it must be patent to all how such a step would at the very outset engender the most harmonious relations between the city and the theatre.

Should Bayreuth feel inclined to do this, then, of course, the choice of a site would not be with me. Should we have to buy the land, I would beg you to submit a suitable proposal. We need 200 square feet

(Prussian measure) of land. If I had the choice of locality I should suggest the field (intersected by a high road) that lies near the edge of the palace gardens. For my own residence the most appropriate place would be the narrow meadow (also near the palace gardens) facing the street that leads to the Eremitage.

I must not omit the chief objection that is made against Bayreuth by the patrons of my undertaking. They are of the opinion that the city could not find sufficient accommodation for the large number of strangers to be expected. During several months there would be about 200 members of the cast to be provided for, and at least during one month we could count on 2,000 visitors. All these persons would have to be not only comfortably housed and boarded, but also protected from extortion of any and all kinds. I hope you will inform me thoroughly on these points, so that I may be able to quiet the fears of my patrons. Also I should like to be informed whether there are in Bayreuth enough skilled workmen to finish our theatre in reasonably quick time, without danger of strikes and other delays? The material part of the building process would, of course, be carried out by the Royal Master of Building in Bayreuth, but I must insist that the work be done according to the very new plans (already accepted) of my friend, Mr. Neumann, in Berlin, Royal Building Inspector.

I am aware that first of all I must obtain the consent of the Bayreuth municipality. In this connection let it be remembered that our project is no money making scheme in the ordinary sense of the word; that the performances are to be given only for invited guests and for the patrons of the undertaking; and, finally, that no tickets will be placed on sale. I have arranged, too, that a number of places be reserved, free, for the people of Bayreuth.

These are the main points which I submit for your sympathy, advice and help. With the request for an early answer, and with assurances of my highest esteem, I have the honor to greet you and to remain,

Very respectfully yours,

RICHARD WAGNER.

II.

LUCERNE, November 5, 1871.

RESPECTED SIR—Assuring you of my thanks (which I hope to set forth at greater length soon in a longer letter) for your quick report and kind encouragement, I hasten to furnish you with the additional details relating to the site for the theatre.

At the present moment I cannot quite recollect whether the foundations for the building are to be 30 or 40 feet deep. I shall look up this point at once and forward the information. If, as you almost hint, the city of Bayreuth feels inclined to present us with the required plot, it would be well to select land suitable for the projected foundations. This point could be definitely decided on the occasion of my visit to Bayreuth (end of this month), when I expect to meet the architects.

I do not think that the Government rifle range situated near the locality which I suggested as the site for my own residence would be much of an objection, as it is but infrequently heard from.

Time presses, and for today I send you only these bare details. Be assured of my thanks, present and to come. With great esteem,

Sincerely yours,

RICHARD WAGNER.

P. S.—I have instructed Herr Neumann to forward to you the technical information which you desired.

III.

LUCERNE, November 23, 1871.

RESPECTED SIR—Your good news has served to strengthen me in my resolve regarding Bayreuth.

It must have been my good fairy and you that (in my endeavor to find a new home on my native soil) caused me to select Bayreuth, this almost neglected, beautiful little place in Middle Germany, a spot that brings back some of the pleasantest memories of my youth.

Now that we seem to be progressing, the interest in my project is everywhere growing. The Municipal Council of Baden-Baden has offered me a free site, and Darmstadt is even ready to build a new theatre according to my directions, and to place it at my disposal during the summer months.

But, now, enough of this written intercourse. In a fortnight I shall be able to greet you in person, about the 12th or 14th of December, when I expect to arrive in Bayreuth together with Inspector Neumann. With cordial regards, I remain

Most sincerely yours,

RICHARD WAGNER.

IV.

MUNICH, December 12, 1871.

MOST RESPECTED SIR—I shall arrive in Bayreuth with the first train on Thursday morning, and beg you in the interests of our great enterprise (which now too has won your sympathy) to arrange matters so that we may transact all our business in your own town before Saturday noon.

My stay in Bayreuth will hardly last longer than that. Neumann and Brand (the engineer from Darmstadt) will arrive in Bayreuth on Thursday.

I suppose we shall begin by viewing the proposed sites (with gentlemen of the Municipal Board) for the theatre and for my house. Our architects could then meet Herr Wölffel, the local builder. The negotiations would probably end with a conference on the subject of how to provide suitable accommodations for our guests.

If you would be kind enough to order for me at the Hotel Sonne a well heated room and sleeping apartment, I should be so deeply in your debt that I could never hope to repay you. In the pleasant hope of making your personal acquaintance very soon, I am, with expressions of esteem,

Yours sincerely,

RICHARD WAGNER.

V.

LUCERNE, New Year's Eve, December 31, 1871.

RESPECTED SIR AND DEAR FRIEND—Your card, received today, moved me deeply. Now that I have met you and know you, I intend in the most friendly way to make you a part of my life plans. I need a friend like you. Your simplicity of manner enabled me at once to recognize your character. I knew I could appeal not only to your intelligence, but also to your heart. In this spirit I grasp warmly your outstretched hand of friendship. * * *

Herr von Cohen has been empowered to transmit such funds as shall be required for present needs. Beginning in May next I intend to have the entire business headquarters of our enterprise established in Bayreuth. I would suggest that on the occasion of the laying of the cornerstone we elect a committee from among our patrons to take charge of all the business details. I shall remain in Bayreuth after that to lend as much assistance as possible. How can I arrange satisfactorily to live there comfortably with my family until the completion of my house, in 1873? I should deem it an act of disinterested friendship if you would solve this problem for me. * * * How would one of the many landed "castles" do, one or two hours from Bayreuth? * * * The lease would have to be for one and one-half years, and a horse and carriage might be provided, too. * * *

Unless you use your friendly offices in this matter I should, against my wish, be compelled to

spend this year and a half in Dresden, for beginning with October, 1873, it will be necessary to make my home somewhere in Central Germany, near the seat of my large and growing interests.

In this matter, as in all others, I rely entirely on your friendship and discretion. With the regards of myself, my wife and my nephew (Fritz Brockhaus) to all your dear ones, I am, with true esteem,

Yours sincerely, RICHARD WAGNER.

(To be continued.)

THE positions have been filled that were made vacant last spring by the withdrawal from the Boston Symphony Orchestra of Franz Kneisel, concertmaster, and Alwin Schroeder, first 'cellist. The new leader of the violins will be Fernandez Arbos, and the 'cello department

THE CHANGES IN BOSTON.

will have Rudolph Krasselt as its chief. It is understood that these engagements were made by Mr. Higginson himself.

Musicians here had been rather looking forward to the reinstatement of Anton Hekking as the first 'cellist of the Boston Symphony Orchestra. There existed a general belief that the position could have no worthier representative. Hekking was until not long ago the 'cello king of the Berlin Philharmonic Orchestra, but it was understood that he had no binding engagements for next season or thereafter. The passing by of Hekking is the more to be wondered at because the new Boston Symphony 'cellist, Krasselt, is only twenty-five years old. Hekking was a prominent member of the famous Bilse Orchestra in Berlin at about the time that Krasselt came into the world; while the latter has had a couple of years' experience (under Hekking) in the Berlin Philharmonic Orchestra, and has taught 'cello at Stern's Conservatory, also in Berlin. While youth is never a crime, it is on the other hand no recommendation for the position of first 'cellist to the Boston Symphony Orchestra. Neither in experience as an ensemble player, nor in skill and authority as a soloist, does Krasselt rank with his predecessor, Schroeder. There seems no reason to doubt that the younger man might some day rank with the best in his profession, but at the same time one must wonder that the Boston Symphony management is willing to experiment in so important a matter. It will be well if the experience is not repeated that befell Theodore Thomas in Chicago some years ago, when he engaged a concertmaster fresh from the classroom of Joachim. The Boston Symphony men are keen critics, and it would not take them long to pick the flaws in the new 'cellist, if there are any to be found. After that his troubles would be many and picturesque.

While we have no desire to display unwarranted hostility against young Krasselt, we voice the opinion of the entire local 'cello community when we ask why there was not engaged in his place some one of the several great European players who are available for just such a position? It is not our province to name these men now, but we are in a position to do so if the necessity should arise.

Fernandez Arbos, a Spaniard, friend of Sarasate, pupil of Joachim, and professor at the London Royal College of Music, is a musician of quite another stamp. He will doubtless prove to be a worthy successor of Kneisel. Arbos has for some years been a most successful teacher in London. As a soloist he is always in demand. His style is eclectic, his repertory not less so. He is a composer of marked gifts. His trios for piano, violin and 'cello have be-

come famous wherever people are progressive enough to play chamber music by any composer born after 1840. This man Arbos should make his mark in Boston, and make it quickly. He is a man of warm temperament, a true Spaniard in his physical makeup. This poses a pretty problem for Mr. Gericke, the director. It will be a great change from the placid Kneisel to the fiery Arbos. Altogether, Mr. Higginson has made some radical departures, and from New York their result will be watched with interest. In Boston there is interest, too, but perhaps also a wee bit of apprehension.

NEWS comes from Berlin that in place of the late Mme. Anna Schultze von Asten, Prof. Dr. Joachim has appointed Mme. Emilie Herzog head of the vocal department at the Royal High School of Music. This is an engagement of far reaching significance, as Madame Herzog is the

A BOON TO BERLIN.

prima donna of the Royal Opera in Berlin, and an artist of the highest vocal and musical rank. While only the violin department at the Berlin Royal High School of Music has ever been regarded with any degree of seriousness, the vocal classes have been openly considered as little better than a solemn farce. The piano branch, under the guidance of Professor Rudorff, an old gentleman who is ailing and nervous, and the 'cello school, headed by Professor Hausmann, a man of unpleasant personality and bizarre methods, never have found much popularity with the students from foreign lands. The young pianists and 'cellists preferred to study with the private teachers of renown in Berlin.

It must be admitted—and it is freely admitted, even in Berlin—that under Prof. Dr. Joachim's régime as director, the Royal High School of Music has not carried out those high purposes for which it was founded and for the furtherance of which it annually receives a liberal subsidy from the Imperial purse. The venerable director has made of the institution a violin school rather than a conservatory of music, and his department is the only one able to point to material results. The Joachim teaching has produced a few noteworthy players, but it is an unassailable fact that the most successful solo violinists of recent years were not products of the Berlin Royal High School nor of the Joachim method. Joseph Joachim was in his day a great violinist, and later he was a great quartet leader. He has hobnobbed with Mendelssohn and Brahms, and quarrelled with Wagner and Liszt. All these are admirable things, and Joseph Joachim is in many respects an admirable man, but on this account it could not truthfully be asserted that he has the executive ability and the largeness of vision necessary to guide a school that is meant not only to preserve but also to develop German musical art. The question should be not "Is Joachim a great man" but rather "Has the Berlin Royal High School of Music developed or furthered German music and musicians?"

The institution was opened in 1868, and was at first destined to become a violin school. Soon its title and its aims were changed. Since then how many great violinists, pianists, singers, 'cellists,

flutists, composers, theorists, organists and musical historians have been turned out by the Berlin Royal High School of Music? In all these branches the institution has pretentious departments. It was long an open secret that Wagner's music was barred from production at the R. H. S. of M., and it is a patent fact today that the same sacred portals are practically closed to Richard Strauss. It is a curious German school of music that tabooed Wagner, and now taboos Strauss, the greatest Germans of them all!

Mme. Schultze von Asten was a conscientious teacher, but far from being a great one. Her own public experience had been limited to a few concert appearances. Her knowledge of opera was of necessity small. Madame Herzog therefore enters on a position that has never been properly utilized, and whose possibilities seem to be practically limitless. Madame Herzog has sung and acted in all kinds of opera, from Cimarosa to Wagner, and from Offenbach and Lecocq, to Johann Strauss and Arthur Sullivan. She is a coloratura soprano of large range, and great musical taste, of splendid histrionic ability, and of pronounced force of character. Madame Herzog is a Swiss by birth, but she is German in her sympathies and in her musical tendencies. Next to Madame Sembrich, the new directress is today the best coloratura singer in Germany.

With Madame Herzog at the helm, therefore, the vocal department at the Berlin R. H. S. of M. should assume that significance of which it has so long been deprived—or rather, which it has never had. Berlin should be in a position to supply the world with Wagner singers. Hitherto they have come from Munich and Bremen and Bayreuth and Frankfurt and Bismarck and Possemuckel and Cracow and Lemberg, but hardly ever from Berlin.

CHRISTINE NILSSON, born August 20, 1843, will be sixty years old tomorrow. Adelina Patti, just six months older, is still a public favorite, while the Swedish prima donna retired from the stage many years ago. The vocal method and temperament of these two famous singers were very different, and many persons observed this when both artists were in their prime. But in those bygone days there was no one to venture the prediction that Patti would make an American concert tour in her sixty-first year. She is a wonder of wonders. Nilsson made her final American tour in 1884, nineteen years ago. She was forty-one then and sang gloriously in concert in the principal cities. Her program numbers for this farewell tour included "Angels Ever Bright and Fair," from Handel's "Theodora," and the Bach-Gounod "Ave Maria." Marguerite, Mignon and Elsa were perhaps her best operatic roles.

THE press made rather a hullabaloo recently when the artist Jean de Reszké asked \$4,000 for a single evening's performance. Last week in San Francisco the artist James Jeffries received some \$35,000 for thirty minutes of actual performance. There seems to be no outcry this time.

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SUMMER TERM

Begins May First.



HOMER REED, of Kansas City, writes on a postal card: "You have offered valuable suggestions as to what is valuable in piano music. Will you not also discourse on what is valuable in violin music since Vieuxtemps and Wieniawski?"

This is not an easy task, for there has grown general the belief that the literature of the violin is extremely limited. It is a popular fallacy, perhaps accepted because no one has ever taken the trouble to collect convincing data. Let us examine for ourselves and see what are the facts.

Wieniawski died in 1880, and Vieuxtemps died in 1881. We shall assume that when Mr. Reed wrote "since Vieuxtemps and Wieniawski" he referred to those composers who died after the two great masters of the violin or who are yet living. Nor shall we quibble even slightly about the exact meaning of the word "valuable" in this connection.

The list of modern concertos for the violin may fittingly be headed with the glorious work in that form by Brahms. Of all violin concertos, some enthusiasts have gone so far as to call this one the best. The Tchaikowsky concerto enjoys extreme popularity in Europe, both with the soloists and the audiences. Its first movement, at least, is monumental. In this country we have not been made half familiar enough with the work. Bruch's concertos are as the bread and butter of violinists. Many of them have not yet decided whether they prefer the G minor or the D minor concerto of Bruch. Both might without exaggeration be

termed beautiful. Saint-Saëns has written three concertos, of which the one in B minor has to all intents and purposes become a classic. There has not been written much that is finer than the middle movement of this concerto. The two Lalo "symphonies" for violin and the same composer's concerto are worthy of more than passing mention. The "Symphonie Espagnole" is hardly the most learned kind of music, but of its melodiousness, fluency, grace and charm there could scarcely be much question. The "Symphonie Russe" was played with success by Musin some years ago at a music festival somewhere in New England. Joachim's "Hungarian Concerto" is a work not by any means to be despised. It contains but few of the obvious technical diversions with which successful virtuosi usually pad their compositions. Joachim's concerto is popular chiefly among his pupils, but it deserves far wider fame. Huberman played the work two winters ago in Berlin, to the apparent delight of a noisy majority of his listeners. Dubois' violin concerto is scholarly in form and brilliant in content. It is not played frequently outside of Paris. Gernsheim's concerto is well known in Germany, and has hearings almost every season in Berlin and Leipzig. Hollaender, the director of Stern's Conservatory in Berlin, has written an exceptionally interesting concerto, which received a memorable performance in the German capital some years ago at the hands of Herbert Butler, a gifted American. The first movement of Hollaender's concerto would give even the best violinist something to think about in the way of difficult and original passage work. The Goldmark concerto and that by Dr. Leopold Damrosch have prominent places in the repertoire of César Thomson. Sauret has devoted himself with less success to the cause of his own two concertos than to that of a concerto by Dvorák. It is fully as interesting as the Bohemian's work in the same form for 'cello. Gregorowitsch made propaganda for a concerto by Moszkowski, an opus that is neglected as unjustly as are most of the piano works by this suave and graceful composer. The finale of Moszkowski's concerto never failed to make a hit in the tempo at which it was played by Gregorowitsch. Marteau, another fearless champion of the new, traveled all over the Continent in order to introduce the concertos by his two friends, the Swiss Dalcroze and the Norwegian

Sinding. Of the two pieces, the one by Dalcroze won the larger share of critical and popular favor. The Svendsen concerto is not well known, but it has been done much in the North by Tor Aulin, an excellent Swedish violinist.

Richard Strauss wrote some very important symphonic poems for orchestra, else his fame might have rested solely on his violin concerto, a very pleasant and well worked bit of music. Halir has played it, and so has Petri, of Dresden. Halir, too, wrote a concerto, and he played it at a concert of his own, with the Berlin Philharmonic Orchestra. The middle movement was praised quite warmly. At one of the Nikisch concerts in Berlin, Petschni-koff brought forward a new concerto by Conus. The work was enthusiastically reviewed at the time in these columns.

The Englishmen Holmes, Cliffe, Stanford and Mackenzie (Scotch and Irish are here classed as Englishmen) have all written excellent concertos. Nâchez has repeatedly distinguished himself in the work by Cliffe.

Kreisler very recently won a triumph at the London Philharmonic for a brand new concerto by d'Erlanger, the titled and rich young Parisian. Other French concertos that have won recognition and standing are Godard's "Romantique" and those by Fauré, Marsick (he has written three) and Widor and Giraud.

The Americans have contributed concertos by Hille (five in number!), born in Germany, but long a resident of Philadelphia; Huss, Shelley, Spicker (now a voluntary exile in Germany), Fritz Listemann, Moore and Loeffler. The Loeffler concerto proper is still in manuscript, but the "Divertimento" is a worthy adjunct to this list.

Norsemen represented in the domain of the violin concerto are Gade, Enna (played by Marteau), Hartmann, Sr., and Hartmann, Jr.

Germans to be mentioned are Rüfer (a very new concerto), Brüll, Busoni, Draeseke, Wilhelmj, Sitt (three concertos) and Scharwenka.

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Ysaye has composed six violin concertos and an ambitious "Poème élégiaque" for violin and orchestra.

Hubay (Hungarian), Huber (Swiss) and Manen (Spanish) must complete our hurried list of recent composers of violin concertos.

The "younger" players of today have done practically nothing to add to the literature of their instrument. We have yet to hear from Burmester, Kubelik, Kreisler, Kocian, Petschnikoff, Marteau (he has written one string quartet), Thibaud, Oliveira, Hartman, Berber, Flesch and Witek.

Violin sonatas of more than passing note have been written by Brahms, Strauss, Dvorák, Saint-Saëns, Busoni, Fauré, Gade, Hubay, Grieg, Hofmann, Saar (about to be published in Leipzig), Sjögren, Foote, Franck, Paderewski, Thuille, Moore, Kahn, Martucci, Ashton, Navratil and others.

To attempt even an incomplete catalogue of modern violin pieces in smaller form were to set oneself a gigantic task. A fairly retentive memory at this moment recalls miscellaneous works by Sinding ("Legende"), Tschaikowsky ("Serenade Melancolique," "Italian Caprice," "Valse Scherzo," &c.), Svendsen ("Romanze"), Moszkowski ("Ballade"), Goldmark (Suite, &c.), Joachim (Variations), Bruch (Scotch Fantasia), Mackenzie ("Pibroch"), Stanford (Fantasia and Irish Dances), Zarzky (Mazurka), Schütt (Suite, &c.), Elgar ("Romanza"), Sarasate (compositions innumerable), Cui (Suite, &c.), Rimsky-Korsakoff (Concert Fantasia, &c.), Guiraud ("Caprice"), Nachez (Suite in six movements, &c.), Scharwenka (Concertstuecke, &c.), Coleridge-Taylor (Suite), Henschel ("Ballade"), and familiar morceaux by Borodine, Glazounow, Gouvy, Fauré, Besekirsky and Arbos.

Transcriptions of quite unquestioned worth have been added to the violin literature by Wilhelmj, Joachim, Sauret, Sarasate and others.

We need hardly mention the large chamber music forms, beginning with trios, in which modern

composers have assigned a dignified and vital role to the violin.

Then there are famous studies by Sitt, Schradieck, Sauret (Twelve Concert Etudes), Wilhelmj (Studies in Thirds), Prume and Rovelli. Sevcik, of Prague, has compiled the best of all violin schools.

The foregoing are some of the men who have written violin music "since Vieuxtemps and Wieniawski." On the whole, it does not appear to be a bad showing. Whether it is a "valuable" one must be determined by Mr. Reed.

The present writer hopes that he has made few mistakes and omissions in this list.

Truth to tell, he expects to be rapped over the poll by every violin player who reads this paper, from our own Arthur M. Abell down to "A Constant Reader," "G String" and "Curiousita."

LEONARD LIEBLING.

CLAVIER PIANO SCHOOL.

THURSDAY evening, August 6, a pleasant social evening was spent at Clavier Hall by members of the International Society of Pianoforte Teachers and Players and their friends.

During the evening Mr. Virgil spoke of the work of the society and an interesting discussion followed his remarks. Edward Brigham kindly contributed several vocal numbers and Miss Bertha Hoberg and Philip Cohn gave some piano selections. The musical program was much appreciated.

The recital given by Mrs. Jessie Hoagland Mitchell at Clavier Hall, Monday evening, August 10, was well attended. The young artist played the following program in excellent style:

Prelude and Fugue, No. 2, C minor.....Bach
Aria.....Bach
Bourée, G minor.....Bach
Rondo, G major.....Beethoven
Sonate Pathétique.....Beethoven
Ich liebe dich (I Love Thee).....Grieg
Hark, Hark, the Lark!.....Schubert-Liszt
Nocturne, F sharp.....Chopin
Prelude, E minor.....Chopin
Revolutionary Etude.....Chopin
Aufschwung.....Schumann
Papillons (Butterflies).....Grieg
Toccata.....Chaminade
Will o' the Wisp.....Jensen
Marche Funèbre.....Chopin
Andante Spianato and Polonaise.....Chopin

Mrs. Mitchell possesses remarkable technical ability and plays with the assurance and control of an artist. Her

tone is full and round and she produces very brilliant effects. She has, too, the skill to play with extreme delicacy and with much taste and feeling. No encore was accepted until the end of the program, notwithstanding repeated recalls. The artist then responded with the Air de Ballet, by Moszkowski.

The closing recital of the session, given by S. M. Fabian, Tuesday evening, August 11, was a brilliant success.

Clavier Hall was filled to overflowing and the audience constantly evinced the greatest enthusiasm. The artist's versatility of style was once again a pronounced feature. The breadth of interpretation of the Hungarian Fantasia and of the Chopin A flat Polonaise stood out in bold contrast to some of the lighter numbers, which were rendered with exquisite grace and delicacy. The program was as follows:

Fugue.....Rheinberger
Etude.....Chopin
Mazurka.....Chopin
Prelude.....Chopin
Nocturne.....Chopin
Valse.....Chopin
Polonaise.....Chopin
Valse.....Raff
Etude.....Henselt
Rondo.....Field
Gnomesreigen.....Liszt
Hungarian Fantasia.....Liszt

Mr. Fabian was compelled to repeat the G flat Valse of Chopin, and at the close of the program was enthusiastically called and played the Liszt arrangement of the Mendelssohn "Wedding March."

Kneisel Concerts.

THE Kneisel Quartet are to give their regular series of chamber music concerts this coming winter in Mendelssohn Hall. The first concert will be early in November and the last will be given on March 1. The reason for the early closing of their concerts this season is due to their European tour, which will open in London late in March. The concerts will be in charge of George Becker.

Maud Kalne.

THE California soprano recently sang for a private audience and impressed her hearers with her fine mezzo soprano voice, superior breath control and enunciation, which she has gained from Platon Brounoff, the vocal teacher.

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Carnegie Hall, New York.

"ELIJAH"—Birmingham, Eng.
Dramatic and sympathetic, with a voice of beautiful quality and richness, he was truly impressive, singing with infinite expression and feeling.—*Daily Post*.

"GOLDEN LEGEND"—Doncaster, Eng.
A most realistic "devil." His gloating over Prince Henry's fall and the vindictiveness, contempt and hatred infused into the art defy description. What thrilled his auditors was the man himself, living, for the time being, in the part he had so minutely studied.—*Gazette*.

"HIAWATHA"—Huddersfield, Eng.
Sang with conspicuous musicianly ability and fine expression.—*Yorkshire Post*.
"SAMSON"—South Shields, Eng.
The treat of the evening. His splendid voice was used with fine effect.—*Newcastle Journal*.

RICHTER, CONCERT, Southampton, Eng.—The vocalist's grand renderings of songs by Schubert, Brahms and Tchaikowsky touched heights and depths of feeling and power attainable only by such a voice linked to such a temperament.—*Southport Visitor*.

HAROLD BAUER.

AMONG the most distinguished piano virtuosi of today none occupies a position more significant and more honestly earned than that held by Harold Bauer.

This young pianist has not jumped into fame in a day, nor is it possible to trace his renown to any of those meretricious advertising methods which have been utilized by some artists who could never hope to gain the public ear on their merits alone. Harold Bauer is a musician of the purest ray serene, who besides being now one of the great concert pianists of the world, has at earlier periods of his life ranked high as a violinist, a teacher, a theoretician and the best accompanist in Europe.

However, for none of these occupations was Harold Bauer destined. His keen desire for knowledge, his incessant industry and his analytical mind soon found in the piano the best and only satisfactory medium of expression. Relentlessly he threw himself into the task of acquiring the higher technic (in expression as well as in mechanism), and it was not long before Bauer's individuality so shaped and constituted his piano playing that he felt he had something new, something of his own to tell the musical world.

After his first appearances in Paris and London there could no longer be any doubt that Harold Bauer belonged to the elect of the piano. He had individuality, he had force, he had fire, prodigious but well controlled imagination, poetry, refinement, and a technical equipment equal to any and all demands of ancient and modern music, from Scarlatti, Beethoven and Rameau to Liszt and Chopin and Brahms. Rarely has any pianist induced among the critics such unanimity of favorable opinion as was showered on Bauer after the aforementioned Paris and London recitals. He was the player of the hour, and it became inevitable that he should be heard in the United States.

Bauer's incessant and brilliant triumphs in this country have been often enough chronicled in THE MUSICAL COURIER to save further repetition at this moment. Suffice it to say that the verdict of Paris and London was not only amply endorsed, but also added to.

The chief charm in Bauer's playing seems to lie in the fact that he is not a specialist in the ordinary sense of the word. He has every pianistic requisite, and yet he seems to have none in unequal proportion. If there is one quality in his art more apparent than all others, it is the perfect balance which he observes between the various elements of his artistic makeup. This lends his performances a certain sanity, and a measure of wholesomeness which are only too welcome in these days of hyper-sentimentality and pianistic hysteria.

Bauer has now been acclaimed everywhere in the musical world. The last few years have carried him on successful tours through the great capitals of the Continent, and never have the critics been sparing with their praise nor the audiences with their applause.

More biographical data are of no interest in the case of Harold Bauer. His personality and his art are such engrossing topics that, would space permit, volumes might be written about one or both.

At present the great pianist is touring South America, with Pablo Casals, a 'cellist of exceptional accomplishments. The two young artists are carrying everything before them in our sisterland, financially, artistically, and socially.

It will not be long before on his conquering march Harold Bauer will come here. The whole musical world knows that he has been engaged by the Mason & Hamlin

house for an American tour this fall. It does not take a charmed eye to see success ahead for Bauer and for the Mason & Hamlin piano, a combination that it is difficult not only to surpass, but even to equal.

WINONA ASSEMBLY.

WINONA LAKE, Ind., August 11, 1903.

TO illustrate the soothing effect of music, someone has told the old legend of a certain nobleman who was ambitious to have his children grow up in a cultured atmosphere. He discovered the thing that irritated them most was to get them awake in the morning; so instead of the rough hands of the nurse music was resorted to as a more gentle manner of unfolding the care charmer sleep. The best organist in the kingdom was secured and it was his business to lull the urchins to and from dreamland with the dulcet strains of his organ.

The management at Winona has no doubt heard the story, for we have had music early and late, especially Thursday night, for at 10:45 the chorus were singing the "Amen Chorus" and when the solemn curfew rang out its warning the choir were in the midst of the "Hallelujah Chorus."

"The Messiah" was the greatest musical event of the week, and with all truth may be said the greatest in the history of Winona. The chorus was small, but did splendid work under the baton of W. S. Sterling, clean cut enunciation, good phrasing, certainty of attack and a surfeit of esprit de corps. The tonal effect was the best I have ever heard, the chorus being made up largely of voice students and soloists. The bass was a little light. The Rodgers Orchestra, with Miss Westfield at the piano and Miss Sterling at the organ, played the accompaniment. The orchestra was augmented by Herr Schliewe as concertmaster and Signor Gorno with first violins, but in spite of the excellent work done by these and several other members, the accompaniment was not at all satisfactory. And that beautiful legato, which results in the singing tonality of the Pastoral Symphony, was conspicuous by its absence.

The soloists all did excellent work; seemingly they had courted the muse all day and surpassed all previous efforts. Miss Gibbons is probably one of the youngest singers ever entrusted with a musical role, being yet in her teens. Her voice is as yet a trifle light for the work, but is very flexible and lyric, which means the grand aria "I Know That My Redeemer Liveth" lacked in flowing, breadth of tone (but this is true in nearly all cases; where the colorature is well done, the latter suffers). Her best work was done in "Come Unto Me," and it was well done. She has great promise.

Miss Miller, although several years the senior of Miss Gibbons, is the youngest professional ("Messiah") alto in America, but has a wonderfully matured conception of Handel, and has the happy faculty of feeling every word she sings, which means the audience also feels each word.

All her numbers were delivered with a degree of assurance and with much religious fervor, but in "He Was Despised" she was a consuming fire. She sobbed it out

as could only one who has had some little grief, and the audience were breathless. Her natural tones are all a beautiful purple color, but she occasionally sings them a shade too bright.

Mr. Yuille's "Comfort Ye" was only begun when the audience was won. His singing is marked by an exactness of tempo and a peculiarly Handelian swing which, together with his sympathetic, robust quality of voice, fits him well for the demands made by "The Messiah." His voice is very high, and his "dash" on the high A's was a pleasure to hear. The greatest work he did was in "Thy Rebuke." There were times when the enunciation was somewhat marred on the high tones.

E. A. John is an old favorite at Winona, but he was never heard to such good advantage as in "The Messiah." This is his forte and he should stick to it.

He has wonderful breath control, as was exhibited in "Why Do the Nations?" which he delivered with great vigor and fire. His upper tones are not as good as his middle and lower ones, but come with much ease. He used the lower F sharp at the "ad lib." which was sonorous and full.

And last but not least Dean Sterling did great work with his magic stick. He is the biggest little man I have yet seen, and seems to almost control the heart beats of those under him, so magnetic is he. The chorus was largely made up of his pupils. Miss Gibbons and Mr. John are also sole products of his.

JOHN C. DICKSON.

LAST WEEK FOR DUSS AND "VENICE."

THIS is the final week for Duss and the Metropolitan Opera House Orchestra at the Madison Square Garden, the closing concert being set for August 24. There has been a no more popular resort here this summer, and music lovers have fairly reveled in the splendid concerts offered by Duss and his orchestra. Venice, the magnificent \$65,000 reproduction of that famous city, is one of the handsomest spectacular productions ever displayed in this country.

Mr. Duss has prepared attractive programs for every night of the week. The orchestral numbers are from the works of Strauss, Verdi, Rubinstein, Saint-Saëns, Wagner, Gounod, Mozart, Sousa and Duss. Miss Electa Gifford, the soloist for the week, will sing the following numbers tonight, tomorrow night, Friday and Saturday nights: Wednesday, August 19—Air and Variations, Proch; the "Nightingale's Song," from the "Marriage of Jeanette," Massé. Thursday, August 20—"Indian Bell Song," from "Lakmé," Delibes, and Aria from "Daughter of the Regiment," Donizetti. Friday, August 21—Polonaise, from "Mignon," Thomas; Waltz Song, "Parla," Ardit. Saturday, August 22—Aria, from "Magic Flute," Mozart, and Waltz Song, from "Romeo et Juliette," Gounod.

A Trilby Opera.

VICTOR HOLLAENDER, of Berlin, has almost completed his grand opera "Trilby," on which he has been at work more than three years. The libretto was adapted by Aloys Prasch. The early part of next spring will probably witness the first production of the work.

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THE SONGS OF CHARLES WILLEBY.

"**W**HY should we not recognize that Charles Willeby does at times fulfill for us precisely what it took a later generation to discover that which Schubert had done for his own period?"

Thus wrote the musical critic of the London Pall Mall Gazette a few weeks ago in the columns of that journal. And that critic has a reputation for discernment as for an avoidance of the superlative. He is of all the leading English critics perhaps the most difficult to convince. He was among the first—if not the first—to discover in the work of Charles Willeby the supreme quality of creative originality and spontaneous inevitability, which distinguishes it from that other of which we have so perpetual a supply—the precisely academic and the mildly mediocre.

The rise of Charles Willeby to front rank has been rapid and sure. He is still rising; for each new work is riper and more dexterously wrought than its predecessors. There are two songs from his pen quite recently issued by the John Church Company which seem to us masterpieces of the pure "song." They are written to verse of the late W. E. Henley and are entitled "Landscapes." Now, to carry out the comparison of the critic of the Pall Mall Gazette, Henley is the Heine even as surely as Willeby is the Schubert. During the past decade William Ernest Henley has bequeathed a sheaf of the most exquisite lyrics which have been given to the world since the time of Heine. And he is the poet who in the first instance inspired Willeby to the doing of the work which he has done. The two men were the fastest of friends as well as workers in the same field. The bond between them was to be broken only by death. And that came suddenly to the elder artist only a few weeks ago. He could have no more beautiful requiem than these two settings by his friend of what are assuredly among the finest of his songs.

"The time of the silence of birds is upon us" and "Moon of half mantled mers"—these are the two "Landscapes." And what a picture is in each line!—the simple thought quite perfectly conveyed in the clearest yet most delicately turned and euphonic of phrase. At first sight it would seem as though there were little for the musician to do—yet look at the music. It is full of life and heightens to an extraordinary degree the "human" element in the verse. The first song is a suave, strong, pure melody, irresistible in its sweep and full of the quality of sublimity. If Willeby be here like any of his fellows, he is like Elgar. But he soon leaves him; for the second of the two songs is like nothing we know in modern song. It is in fine contrast to the preceding one.

Moon of unkindly rains,
Wild skies and troubled vane,

—here the musician's touch is as deft as in the lines

Here in this heart of mine
A dream that warms like wine,
A dream one other knows,

it is sure and palpitating with real emotion; to be contrasted again—only a few bars later—with the most delicate fancy and embroidery to the lines:

Primrose and daffodil
Yearn to a fath'ring sun,
The lark have all his will,
The thrush be never a-done—
And April, May and June
Go to the same gay tune
As this gay dream of mine.

Here is a veritable climax of joy, vernal and human. It is most wonderfully done, and defies criticism or description. Yet for all its instrumental device it is never unvoiced, but lies perfectly "on the voice." That is a qual-

ity which has of itself gone far to gain for Willeby's songs the great vogue they have achieved among the best singers.

These "Landscapes" are of a different order to any previous songs of this composer which have come under our notice. His "Garden Song," introduced here by Miss Ada Crossley with such success, is nearest akin to them in method. But they are widely different from such examples as "Four Leaf Clover" and "Stolen Wings," or "The Birds Go North Again"; though, if we mistake not, they will appeal in their own way every whit as widely.

These "Landscapes" are dedicated to the Right Hon. Arthur Balfour, who is an enthusiast for music in general, and for Mr. Willeby's work in particular. So that, with the Prime Minister and such leaders of society as Adeline, Duchess of Bedford, the Marchioness of Queensberry, Countess Grosvenor, the Countess of Lytton, Lady Windsor, Lady Maud Warrender (a great London society singer), and George Wyndham (the brilliant chief secretary for Ireland), to support him, it is small wonder this composer finds his work "fashionable" as well as musically successful.

But Mr. Willeby's public is now so large that everything he publishes is eagerly sought after. The success, therefore, of individual efforts can only be greater or less by comparison. His vogue in Europe is immense. And it is an extraordinary and almost unique fact that while his songs in their direct simplicity and spontaneous beauty appeal to the million, they are at the same time the chosen of the first living artists, and are found on the most musically exclusive programs.

His latest songs include one for Madame Melba, which she will exploit here, and another entitled "Flower Fetters," a perfect example of spontaneous and concentrated musical thought. This latter is only just published, and is being sung in England by Mesdames Albani, Marchesi, Ada Crossley, Muriel Foster, Kirkby Lunn, William Green—in fact by the majority of leading artists in Europe. We shall revert to it and the Melba song in a future issue.

Mrs. Norman Nash McFarran.

MRS. MCFARRAN, the leading vocal teacher of St. Paul, Minn., has spent several weeks in the metropolis, studying and singing as occasion arose. She has a fine soprano voice, under excellent control, and is gifted besides with much temperament. From New York she goes to Canada to study with Gwilym Miles.

Mr. and Mrs. Virgil on the Ocean.

MR. AND MRS. A. K. VIRGIL sailed for Europe Saturday of last week. They will return in October, and resume their classes.

Obituary.

Grace Golden.

MISS GRACE GOLDEN, a member of the Castle Square Opera Company, died at her home in New Harmony, Ind., Friday of last week. Miss Golden sang leading soprano roles while the company filled engagements at the American Theatre in New York and theatres in Boston and St. Louis. She was popular with the large audiences that crowded the theatres in the first days of grand opera in English at popular prices. Miss Golden was credited with having sung in 100 roles in the various branches of opera. Shortly before her death the soprano had planned to go abroad to study.

Henrietta Staub Kitchell.

Mrs. Henrietta Staub Kitchell, a musician well known in the Middle West, died at the home of her son-in-law, Dr. R. I. Blakeman, 1415 Broadway, Indianapolis, Wednesday of last week. As a teacher of both voice and piano, Mrs. Kitchell succeeded in her career which began in early womanhood. She was a first cousin of Julie Rive King, their mothers being sisters. Mrs. Kitchell, who was born near Paris March 24, 1839, came to New Orleans with her mother and her aunt in 1848. In 1859 Henrietta Staub married Joseph S. Kitchell, a merchant. They lived for a time in Chicago, but it was at College Hill near Cincinnati where Mrs. Kitchell lived many years after the death of her husband in 1874. Mrs. Kitchell is survived by four sons and one daughter.

Jeanne Clerihew, Soprano.

MISS CLERHEW, who sang at the Dansville festival, united with George Frank Spencer, baritone, and Mrs. Louis E. Fuller, accompanist, in a musicale at the Jackson Health Resort last week. She sang Bemberg's "Chanson des Baisers," five American songs and Ronald's song cycle, "Summertime." She was accorded warm appreciation. The three artists will give similar recitals in Penn Yan and Rochester.

Ensworth in Maine.

GEORGE ENSWORTH, the baritone, has been singing at Blue Hill, Me. Franz Kneisel and a well known New York critic have said many complimentary things of him and his singing. Especially enthusiastic were they over his German Lied interpretation, especially Strauss.

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America, October, 1903—May, 1904.



MME. HARMON-FORCE, Soprano.



MME. SHOTWELL-PIPER, Soprano.



CHARLES TREE, Bass-Baritone.
In America, January and February, 1904.



EDWIN ISHAM, Baritone.
GEORGE DEVOLL, Tenor.



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WOMEN COMPOSERS AND THE CRITICS.

WHY are there so few famous women composers? The question is asked absurdly often. It is a foolish inquiry and one which could not be made by a careful music student or a casual observer of the life and people of today.

There is a question concerning women and music, however, which will obtrude itself constantly into the recesses of one's thoughts, and that is: Why are there so many good women composers? How is it that, despite the almost insurmountable barriers in the path, one woman or a half dozen women have been able to reach a stage of musical development higher than that of the average male composer? There are several American women who have mastered the art of orchestration, without a knowledge of which no one would claim the title of composer. Their work compares favorably with the compositions of the men of the period. It is almost incredible that they have accomplished so much in music, but they have.

These women were born into their profession. They had their vocation chosen for them before they were born. Sewing, housework, the care of children—this was their heritage. They were born into it, and how did they get away from it long enough to learn the A B C's of musical composition?

It is not so remarkable that there have been more great writers and painters than composers among women. Rosa Bonheur could not have found it so difficult to acquire the technic of her art. Her early canvases must have shown her in the quiet retirement of her room the blemishes

wanted to compose music. Suppose those great souls had been moved to express their thoughts and feelings upon a staff instead of using canvas or a writing pad. How would either of these women have set about the making of sym-

phony No. 1? How would the first page of that annotated manuscript symphony have repeated itself to their ears and have shown them its lurking errors awaiting correc-

out in this field of endeavor. Any woman who aspires to become a composer needs something more than a palette and paints or a pad and pencil. She needs a symphony orchestra.

How many Rosa Bonheurs and George Eliots of the music staff have been born, lived their lives of social slavery, and died without ever realizing their dearest ambition? Their bones and skulls if heaped together would reach an appalling height.

The facts of the case are perfectly plain and simple, and it passes comprehension that there are still men in this city, musicians by profession, who cannot understand woman's position in music.

In passing it is interesting to note the orchestral experience and training enjoyed by some of the illustrious composers of the past. Women of their day had no such opportunities.

Bach: "In 1703 he became violinist in the Weimar court orchestra. * * * In 1714 he was made concert-meister. * * * In 1717 Bach was appointed Kapelmeister and director of chamber music to Prince Anhalt, &c."

Wagner's vast orchestral experience is too well known for repetition here.

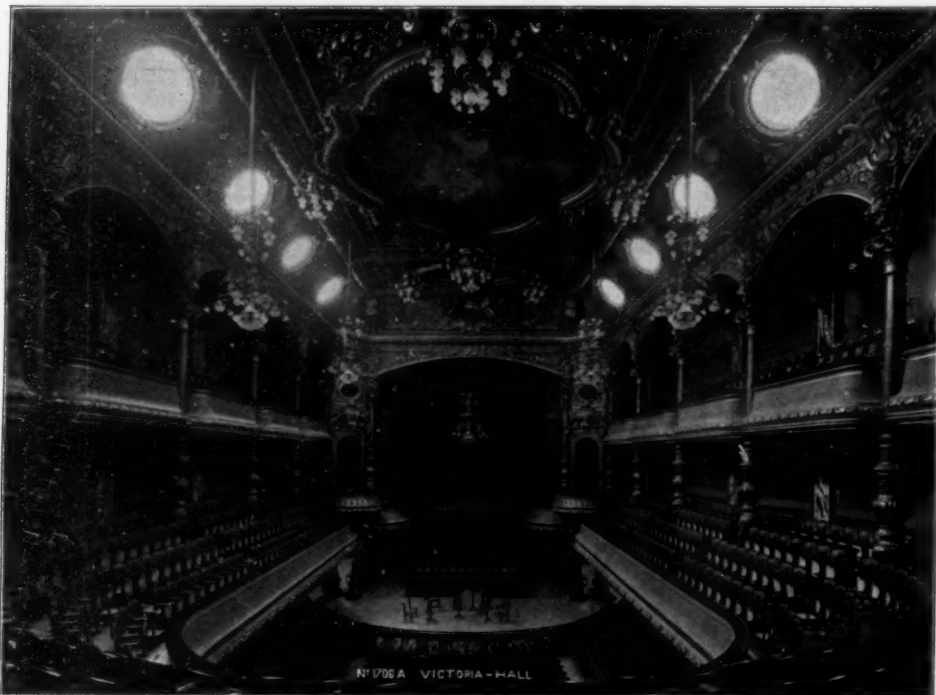
Schubert studied violin in his early years and played in a school orchestra.

And yet wonder has recently been expressed that we know no feminine Bach, Wagner or Schubert.

Men are by nature scarcely fitted to follow the profession of music critic. Anyone who holds the responsible position of deciding the merits of new works ought to possess the keenest sympathy, quick perception and intuitive discernment. At a glance your music critic should be able to see greatness. He should scent genius with the acuteness and precision of the bloodhound following a trail. Men critics during the entire history of music have shown their utter inability and incapacity for this work. With almost automatic regularity they have failed to recognize any of the world's great geniuses. Women have always worshipped at the feet of the great composers. They recognized the greatness of the masters of music while those masters were alive. Women are more keenly sensitive to the merits of others than are men. Woman's centuries of self sacrifice and devotion to family and the interests of others make her more generous in acknowledging the talents of others. She is not so much absorbed in what she supposes to be her own greatness. All of these qualities make her a more astute judge of



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INTERIOR OF THE MUSIC HALL, GENEVA, SWITZERLAND.

which future endeavor would eradicate. George Eliot wrote out her manuscripts and then the writing read itself back to her, and she corrected or destroyed it.

But suppose that Rosa Bonheur or George Eliot had

tion? Could either Rosa or George have afforded to engage a symphonic orchestra just for the purpose of playing over for herself her first attempts at orchestral composition? That is what it means for a woman to start



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music than man. The average woman can perceive all that is good in a new work long before a man can detect it. The men critics of this city do not half appreciate the work that is being done in music by their own country men and women right here before their very eyes. Such indifference to the composers of their own land by music critics is merely one of the many signs of their incapacity for this particular work. Of course they cannot see that any women of the present are doing remarkable work in music. It will take your New York critic—most of him—at least a quarter of a century to find this out.

BERENICE THOMPSON.

DR. HANS HARTHAN.

(From the Philadelphia Record.)

DR. HANS HARTHAN, the new musical director of the Philadelphia Quartet Club, sailed yesterday from Antwerp on the Red Star liner Kroonland, and the society has appointed a special committee to go to New York on August 21 to meet him. The society, which has a membership of nearly 1,000, and its invited guests will tender Dr. Harthan a reception in its new hall, 2721 to 2727 Germantown avenue, on the evening of August 25. The seventy-five prize singers of the organization will at once begin rehearsals under the new director and will be entered for the Kaiser prize contest at the next National Saengerfest at Newark.

Dr. Harthan is a native of Bavaria. After graduating from the University of Munich he taught for two years as professor of sciences at Nuremberg before deciding upon his musical career. Lachner and Rheinberger were the first masters under whom he studied. Upon their recommendation he was appointed to his first position as organist and conductor. Showing special aptitude as a pianist, he spent 1879 and 1880 with Liszt as one of his advanced pupils at Weimar, and in 1881 he became professor in the Scharwenka Conservatory at Berlin. In 1882 he met Wagner and other masters, and in 1883 he was called to fill the position of conductor of the Musical Society of Odessa, Russia, where he became intimately

joined with Rubinstein in warmly recommending the young man to the Russian Minister of Public Instruction for the position of professor of music in the University of Dorpat. There he labored with great success for eight years, directing also the symphony concerts and many oratorios for chorus and grand orchestra. At the same time he conducted also a seminary for the instruction of teachers of music.

In 1887 the university, which had been German, was Russianized. Dr. Harthan was invited to remain and become a Russian citizen, but declined to change his nationality. After a short stay at Gumbinnen, in East Prussia, he removed to Dresden, where he became director of the Dresdener Lehrergesangverein, the largest vocal organization in that musical centre. There he also founded the famous Bach Verein.

In 1896 he was called to the position of director of the National Conservatory of Music at Santiago, the capital of Chili. He was engaged by the Chilian Government for five years out of a list of over 100 applicants, among them many noted European musicians. During his stay in the South American republic he reorganized the National Conservatory, and, in fact, the entire musical system of Chili. Although he had urgent invitations to return to Chili and renew his contract at the conservatory, he decided to make Philadelphia his future home. Dr. Harthan is still in the prime of life. He is the composer of over 600 songs, choruses and piano pieces, not a few of which are popular in all parts of the musical world.

A New Choral Work.

DR. A. THIERFELDER, of Lübeck, Germany, has just completed an imposing symphonic work for chorus, soloists and orchestra. It is called "Kaiser Max," and based on a well known poem by Baumbach.

A Prize in Paris.

THE Society of Composers of Music, of Paris, offer the following prizes for the 1903-4 competition: 1,000 francs for a symphony, 500 francs for a fantasia for piano

THE OLD ORCHARD FESTIVAL.

OLD ORCHARD, Me., August 16, 1903.

THE Old Orchard out of door music festival which began on Saturday closed tonight (Sunday), with Verdi's Requiem Mass. The festival, organized by local patrons and directed by William R. Chapman, included four concerts, in which a hundred singers from the Maine festival chorus, thirty men from the Maine Symphony Orchestra, Lillian Blauvelt, Hans Kronold, Shanna Cumming, Isabelle Bouton, Edward P. Johnson and several local singers. Nearly 10,000 persons were in the audiences, and in spite of the incidents involved in the launching of the enterprise, the concerts were a great success.

Considerable interest attached to the open air idea. Mr. Chapman's luck was with him as usual as to weather. The concerts were given in a religious camp ground, long strings of electric lamps being run through the trees, and the music being performed on a platform in the centre of the amphitheatre. The audiences sat on long benches with high wooden backs. No less than 3,000 people took advantage of the absence of a fence and heard the music without paying for it.

The programs were pleasantly arranged with a degree of informality consistent with the season. A great deal of good music was scattered through, while in some ways the concerts equaled in dignity and completeness the Maine festival itself. The orchestra had a string of familiar numbers, from "Ruy Blas," the "Peer Gynt," "Oberon," "The Messiah" and "The Creation," while Mr. Chapman's pardonable weakness for Tschaiakowsky was given expression in one selection on Saturday night—"The Legend." Besides there were the Nails Waltzes, Westerholt's "Rondo d'Amour" and a catching two step by a bright Maine girl, Miss Holmes, of Westbrook.

The chorus had the "Hallelujah," from "The Messiah," of course, and a well made list of minor numbers intended to be pleasing rather than great, and hitting the mark with Mr. Chapman's usual success. Madame Blauvelt sang on Saturday night the Jewel Song in "Faust" and the mad scene in "Hamlet." On being enthusiastically recalled she gave "Comin' Thro' the Rye" and Kate Vannah's "My Bairnie," the author of which was on the stage at the time. Just how Mr. Chapman got Madame Blauvelt to sing in the open air at night nobody can guess. But she did it very gloriously and went away to Bar Harbor next day in no way the worse for the novel experience.

Herr Kronold played Fichter's "At the River," and several others of that plaintive quality. Miss Margaret Wilson, of Brunswick, Me., a young violinist already known in New York, and Mrs. Marie Elaine Clark, a Portland church singer, were notable features. Dr. Oscar E. Wosgatt, of Boston, formerly of Maine and still concertmaster of the Symphony Orchestra, played the obligato to Handel's Largo on Saturday night with the orchestra.

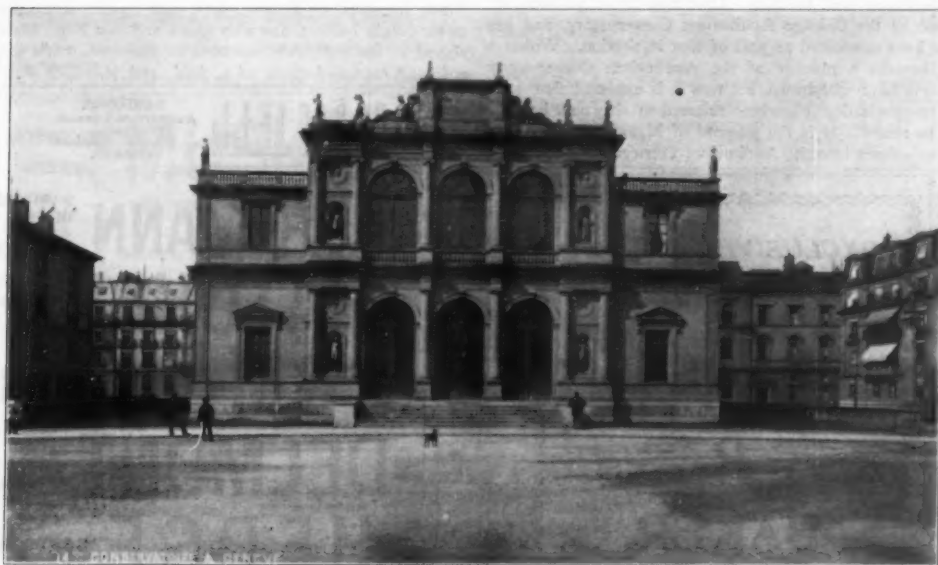
The festival closed Sunday night (following "Messiah" excerpts, in which Mrs. Daisy Force Scott took part, in the afternoon) with the "Mass of Requiem," done by Madame Canning, Mr. Johnson, the tenor; Madame Bouton and Harry F. Merrill, a Portland basso, who had unqualified success as a substitute for Gwilym Miles, who could not come.

The whole affair was much nearer the mark than could have been hoped for. It is an interesting and valuable preliminary to the October festival in Maine, and will be repeated at about the same date in 1904.

J. E. D.

Maud Powell in Ireland.

AFTER a tour abroad covering thirty weeks, Miss Maud Powell, the violinist, is spending her vacation with friends in Ireland. In the autumn Miss Powell will fill engagements in England, Ireland and Scotland, and before sailing for the United States she will play in Berlin, Vienna, Warsaw, and also in Holland.



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acquainted with Rubinstein and his family, and where he performed many works of the great pianist, before whom his pupils were also sent to play. In St. Petersburg Dr. Harthan met his great countryman, Adolph Henselt, who

and orchestra, 500 francs for a cantata on the subject of "Ruth and Boaz" with accompaniment of instruments and harp, 200 francs for an organ piece, and 200 francs for a suite for wind in three movements.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, ILL., August 17, 1903.

AN upheaval in one of the established music schools caused considerable interest of a sensational nature late last week. The affairs of the Chicago Auditorium Conservatory of Music have not been running smoothly for some time past. There has been a discordant tone interfering with the progression and preventing anything like an agreeable and harmonious resolution of the complicated conditions by which the school directed by Grant Gleason has long been surrounded. No one questions the musical skill or scholarly ability of the faculty of the Chicago Auditorium Conservatory. From Director Gleason on through the entire staff there has been undebated capacity and learning. But the business end of it has been sadly deficient. And business ability is as essential in musical matters as elsewhere. For music is business, and the music schools are more and more becoming important factors in the business of our great cities. This is not the ideal vision of the art, as seen by some, but it is the view taken of it by the successful managers of schools and by very many of the most successful artists of late years. And so the Chicago Auditorium Conservatory, with its well equipped establishment and lost list of competent teachers, has suffered because of incapacity in the business department. The result is that Manager Roy Arthur Hunt was finally let

out and W. W. Hinshaw placed in control. This was done at last Friday's meeting of the directors.

A complete story of the overthrow of the Hunt faction would make a thrilling chapter in the musical annals of Chicago. It has been slowly culminating and the paramount cause is given as due to lax methods of financing. Bills were permitted to accumulate—not the good green bills for which even musicians work, but old bills and accounts past due. When the directors found this out, and also that a serious misunderstanding existed between the management and the distinguished piano manufacturers whose instruments have been used in the conservatory, there was a decided stand taken and the Hunts, father and son, were succeeded. It became at one time practically a war between the management of the school and the piano makers, with victory perched high upon the banners of the piano concern. And then the change of last Friday, with the accession to control of the Hinshaws.

Manager Hinshaw long conducted a dramatic school in the Steinway Hall building. Last May his school was absorbed by the Chicago Auditorium Conservatory, and has since been conducted as part of that institution. Within a few months a number of the Auditorium Conservatory teachers have withdrawn, but now it is expected that with the reorganization, elsewhere referred to they will be willing to return. It is the purpose of Manager Hinshaw to put new force into the Auditorium Conservatory and bring

it back again to the place it occupied before the Hunt regime.

Secretary Wessels and the Orchestra.

F. J. Wessels, manager of the Chicago Orchestra, has returned from the East with complete plans for the forthcoming season of Thomas concerts. During his absence Mr. Wessels visited Theodore Thomas at his summer home near Bangor, Me., and the affairs of the orchestra were fully discussed. The coming winter will be one of crucial interest to all who enjoy the concerts of the famous organization as well as to every public spirited citizen, even should the full sum of music be lacking in the breasts of any. It will decide the fate of the Chicago Orchestra and settle the status of Chicago as a musical city. Among the ones most interested there is little uneasiness, but, on the contrary, every confidence in the permanency of the Chicago Orchestra and in the ultimate possession of a suitable home for it and for the highest interpretation of the master works of music to which Theodore Thomas' life has been devoted.

Malek Proves His Powers.

Fortunate indeed were the favored few who were invited by Manager Charles R. Baker, manager of Ottokar Malek, the Bohemian piano virtuoso, to hear the latter a few evenings since in a short but brilliant program. The affair was a strictly private one, but those who were present had been led to expect much in view of the flattering, in fact almost incredible, accounts of Malek's foreign triumphs, as well as what has been said of him in this country. There were a discriminating few, and Malek gave them a discriminating program, as follows:

Andante Haydn
Gavotte and Variations Rameau
Ballet and Alceste Gluck
Sempere Scherzando Sauer
En Courant Godard
Gavotte Caprice Gruenfeld
Tarentelle Liszt

The artist requested particularly that there be no encores, but at the conclusion of the program enthusiasm bubbled up to such an extent that one had to fairly "hold on" to himself to prevent an outburst. It was bound to come, however, and the great Bohemian player gave the Etude Japanese, by Poldini, with such technic and tempo as to simply baffle those who heard and saw him. Malek played all these difficult numbers, as one noted critic said, with the ease and grace of a child, and Manager Baker

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was the recipient of the heartiest congratulations. The height of interest was reached in Malek's execution in the Gavotte Caprice, by Gruenfeld, accomplished with the utmost self possession.

Sherwood Music School.

This thoroughly established school is moving steadily forward with every prospect of a flourishing future. Manager Louis Evans has just issued the prospectus for the fall term, and his list of instructors is a strong one. Mr. Evans is himself very popular among musical people, and his acquaintance is not confined to the city and vicinity, but may be more nearly said to be national. William H. Sherwood easily retains his place among the foremost pianists and teachers, and it is already clear that his time will be fully occupied during the coming fall and winter season. He is now at Chautauqua, N. Y., and is expected to return to the school by early next month.

Baritone Pennell Goes West.

Thomas J. Pennell, baritone, formerly of Memphis, Tenn., has been visiting friends in Chicago, and will soon go to Walla Walla, Wash., to take charge of the vocal department of the Whiteman College. Mr. Pennell fixed himself firmly in musical Memphis, and his going from there is regretted, but he is just the sort of man and musician for the activities of the West and he will do good work out there.

Auditorium Conservatory Reorganizes.

The institution formerly known as the Chicago Auditorium Conservatory of Music has been entirely reorganized and will henceforth be known as the Auditorium Conservatory. It is practically a new enterprise so far as the business part of it is concerned. The reorganization embraces the following gentlemen, who will occupy the official places named: William Wade Hinshaw, president; D. M. Hillis, treasurer; Marvin V. Hinshaw, manager; Frederic Grant Gleason, director. All of these

gentlemen are well known in the musical or business world. Mr. Hillis is a wealthy business man whose property holdings are among the conspicuous points of Chicago.

An Oratorio Recital.

The dead calm of a dull week was broken by a pleasing oratorio recital on Saturday evening in the First Congregational Church by Bessie Viola Shaver, assisted by Kendall B. Cressey, organist, and Wm. W. Norton, violinist. The program was an interesting one, as follows:

Violin and organ, Nachtgesang.....Vogt
Fear Not Ye, O Israel.....Buck
A Barque at Midnight.....Lambert
Aria from Messiah, He Was Despised.....Handel
Organ—
Nocturne from Midsummer Night's Dream.....Mendelssohn
Entrée du Cortège, from Messe de Mariage.....Dubois
Aria from Elijah, Woe Unto Them.....Mendelssohn
A Song of Thanksgiving.....Allitsen
There Is a Land of Pure Delight.....Parker
Organ—
Adagio from Second Organ Symphony.....Widor
Melody in C major.....West
Recitative and aria—
And He Journeyed.....Mendelssohn
But the Lord Is Mindful (St. Paul).....Mendelssohn
The Day Is Ended.....Bartlett
(Violin obligato.)

Notes.

George Clarence Jell, the young baritone, contemplates a season in Paris in the near future.

Boice Carson, tenor, returned from the East last Saturday, and will resume his engagements at his studio in the Fine Arts Building.

Theo. Bjorksten, whose summer term here has been remarkably successful, is preparing for a series of recitals in the West before returning to New York.

Marion Green, basso, of Des Moines, Ia., passed through Chicago last week en route to Rome City, Ind., where he gave a recital and sang the "Holy City" on Tuesday night.

Miss Elizabeth Ericsson Crawford has been engaged as the soloist to accompany Ottokar Malek in his approaching tour under the management of C. R. Baker. Miss Crawford is from Dallas, Tex.

Perosi and the Pope.

ON August 10, St. Lawrence Day, the name day of Abbe Lorenzo Perosi (the director of the Sistine choir and a close friend and protégé of Pius X), the Pope sent him his personal greetings. This was accompanied by an autograph note, congratulating Perosi on the music given by the Sistine Choir during the recent coronation ceremony, most of which was composed by the abbe.

WAGNER IN MUNICH.

THE Wagner performances at the Prinz Regent Theater in Munich began August 8 and will end September 14. The "Ring des Nibelungen," "Die Meistersinger," "Tristan und Isolde," "Tannhäuser" and "Lohengrin" will be given. There will be twenty-four performances. The following is the full cast of the "Ring":

SATURDAY, AUGUST 8, "RHEINGOLD."

Wotan.....Leopold Demuth (Vienna)
Donner.....Georg Sieglitz (Munich)
Froh.....Otto Wolf (Darmstadt)
Loge.....Dr. Otto Briesemeister (Stockholm)
Alberich.....Desider Zador (Prague)
Mime.....Sebastian Hofmüller (Munich)
Fasolt.....Carl Bender (Munich)
Fafner.....Victor Klöpfer (Munich)
Fricka.....Charlotte Huhn (Munich)
Freia.....Ada Robinson (Wiesbaden)
Erda.....Ernestine Schumann Heink (Berlin)
Woglinde.....Josefine V. Artner (Hamburg)
Wellgunde.....Sofie David (Cologne)
Flosshilde.....Otilie Metzger (Cologne)

SUNDAY, AUGUST 9, "WALKÜRE."

Siegmund.....Ernst Kraus (Berlin)
Hunding.....Victor Klöpfer (Munich)
Wotan.....Leopold Demuth (Vienna)
Sieglinde.....Bertha Morena (Munich)
Brünnhilde.....Katharina Senger-Bettaque (Munich)
Fricka.....Charlotte Huhn (Munich)
Helmwig.....Josefine V. Artner (Hamburg)
Gerhilde.....Ada Robinson (Wiesbaden)
Ortlinde.....Hermine Bosetti (Munich)
Waltraute.....Ernestine Schumann Heink (Berlin)
Siegfrune.....Helene Hieser (Stuttgart)
Grimgerde.....Otilie Metzger (Cologne)
Schwertleite.....Minna Alken (Schwerin)
Rossweisse.....Hedwig Geiger (Munich)

MONDAY, AUGUST 10, "SIEGFRIED."

Siegfried.....Heinrich Knot (Munich)
Mime.....Sebastian Hofmüller (Munich)
Der Wanderer.....Leopold Demuth (Vienna)
Alberich.....Desider Zador (Prague)
Fafner.....Victor Klöpfer (Munich)
Erda.....Ernestine Schumann Heink (Berlin)
Brünnhilde.....Katharina Senger-Bettaque (Munich)
Voice of the Bird.....Hermine Bosetti (Munich)

TUESDAY, AUGUST 11, "GOETTERDAEMERUNG."

Siegfried.....Heinrich Knot (Munich)
Gunter.....Fritz Brodersen (Munich)
Hagen.....Alfred Bouberger (Munich)
Alberich.....Desider Zador (Prague)
Brünnhilde.....Katharina Senger-Bettaque (Munich)
Gutrune.....Irma Koboth (Munich)
Waltraute.....Ernestine Schumann Heink (Berlin)
First Rhine Daughters { Josefine V. Artner (Hamburg)
Second { Sofie David (Cologne)
Third { Otilie Metzger (Cologne)
Three Norns { Charlotte Huhn (Munich)
Bertha Morena (Munich)
Else Breuer (Munich)

George F. Lejeune in Europe.

GEORGE F. LEJEUNE, organist of St. John's Chapel, Trinity parish, sailed for Europe August 1 for a two months' vacation. During his absence H. N. Ruland, one of his pupils, has charge of the musical services.

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THE PACIFIC COAST.

PORTLAND, ORE., August 10, 1903.

PORTLAND is as dead as the overworked "door nail" just now. Even in the churches congregational singing is the order of the day, as the choirs have all fled to the seaside, though it is a matter for serious speculation for what reason, as the atmosphere of Portland is cold and invigorating enough to please an Esquimeau.

The Sunday Oregonian states that Miss Mamie Helen Flynn, a young pianist of considerable talent and engaging personality, has come from Dallas to Portland to take up a permanent residence.

Miss Harriet Stevens, a vocal pupil of Ellen Kinsman Mann, has been meeting with success in New York. Miss Stevens is possessed of an unusually sweet and promising mezzo soprano voice and is spoken of as a charming girl of delightful personality as well as charm of face and feature. She is engaged in a leading New York choir at a fine salary, but is at present taking a vacation in Europe.

Letters from San Francisco tell of an early season this year, though club affairs will not begin till September. Sheel, however, opens with his symphony concerts this month, which is good news. It is a matter for congratulation that the much debated question of symphony and who shall take precedence as leader has at last been settled in a manner that cannot fail to be satisfactory to everyone, even the rival local leaders, among whom there has heretofore been so much unnecessary hard feeling over this matter. Sheel is a great favorite in 'Frisco and is also thoroughly believed in as a master of his profession. The news of his advent has been hailed with joy and now we shall have peace in our big musical family.

The big concert of the Chautauqua Assembly at Pacific Grove, which took place on July 25, under direction of Harry Barnhart, was an immense success, and is said by everyone to have been the finest concert ever heard in Pacific Grove. There were forty voices in the chorus, which Mr. Barnhart whipped into shape in only ten days, and a prominent San Francisco musician who was present declared it to be the finest chorus of its size he had ever heard. The soloists were Miss Millie Flynn, soprano, San Francisco; Mrs. Margaret Wilbourn, contralto, Sacramento; Henri Fairweather, tenor, San Francisco; bass, Harry Barnhart, San Francisco. The accompanists were Fred Maurer, of San Francisco, and Mrs. R. S. Hunkins. The program was as follows:

By Babylon's Wave.....Gounod
Chorus.
Duet, So Tamo Amalia.....Verdi
Miss Flynn and Mr. Barnhart.
Solos—
My Soul I Dip in the Chalice.....Franz
The Yeoman's Wedding Song.....Prince Poniatowski
Mr. Fairweather.
Waltz song, Delight.....Luckstone
Miss Flynn.
Solos—
Where the Tisza's Torrents Swell.....Korbay
Play On, Gypsy, arranged by.....Korbay
Had a Horse.....Korbay
Mr. Barnhart.
Send Out Thy Light.....Gounod
Chorus.
Sketches—
A Heart's Anguish.....
Closing Exercises of a District School.....
Jean Durell.
Duet, O That We Two Were Maying.....Henschel
Miss Flynn and Mr. Barnhart.

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Solos—
Sapphic Ode.....Brahms
Mignon Song.....Liszt
Mrs. Wilbourn.

Solos—
I Love and the World Is Mine.....Clayton Johns
Thy Beaming Eyes.....MacDowell
Miss Flynn.
Glorious Is Thy Name, Twelfth Mass.....Mozart
Chorus.

Mr. Barnhart has had his hands full of work at Pacific Grove, teaching every hour of every day except Sunday, and had applications which for lack of time he was obliged to refuse.

The little town of Roseville, Cal., gave a very creditable concert last Saturday night, under the auspices of the Presbyterian church of that place. The concert was spoken of as a "great success" and the violin numbers of Mr. Houston quoted as "masterly." Miss Edna Berry, of Placerville, Cal., was the accompanist. Following is the program:

Song, selected.
Miss Spanjer.
Recitation, An Impetuous Resolve.
Houston Floyd.
Violin, Legende.
Mr. Houston.
Duet, O Wert Thou in the Cauld Blast?
Rev. and Mrs. McDonald.
Trio, Fragrant Winds.
Misses Iva Clark, Ruby and Lelia Trippett.
Song, Red, Red Rose.
Mrs. A. Kirby.
Chorus, Praise the Lord.
PART II.
Recitation.
D. Perkins.
Song, Bonnie Sweet Bessie.
Mrs. MacDonald.
Violin, Sarabande.
Mr. Houston.
Duet, Tell Me.
Mrs. Kirby and Miss Campbell.
Violin, Cavatina.
Mr. Houston.

The Misses Elva and Lelia King, of Roseville, assisted in the chorus of the closing Chautauqua concert at Pacific Grove, Monterey.

W. H. Boyer, the vocal teacher and chorus director of Portland, has gone away for a short vacation to the Coast.

The choir boys of Trinity Episcopal Church, Portland, have gone for a two weeks' outing at Leaside, a summer resort above Astoria. The boys are in the charge of the Rev. Dr. Morrison, rector of Trinity.

MRS. A. WEDMORE JONES.

A New Opera House.

THE new opera house at Berne, Switzerland, will be opened on September 15 with a performance of "Tannhäuser."

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Greater New York.

THE Brooklyn Saengerbund gave an excursion to Locust Grove last week. Some fourteen hundred persons enjoyed the outing and the fine musical program conducted by Hugo Steinbrück.

George Sweet has continued his teaching throughout the summer at his studio residence on West Seventy-second street. October 1 Mr. Sweet and his family will take up their abode in a pretty house at Park Hill. The baritone and singer will secure a new studio farther down town.

Ida Mampel, the young New York pianist who has been studying with Leschetizky in Vienna, is traveling in Germany with her mother. They recently completed the Rhine tour.

Madame Maconda Sings in Newport.

MADAME MACONDA was the star attraction at the musicale which Mr. and Mrs. O. H. P. Belmont gave at their villa in Newport Friday night of last week. The soprano sang brilliantly an aria from "Le Cid," and in fine contrast to that dramatic number sang the Berceuse from Godard's "Jocelyn," and the Bach-Gounod "Ave Maria," to organ, violin and harp accompaniment.

Burmeister Pupils.

A NUMBER of American students are at present on their way to Dresden to study under Mr. Burmeister. Among them is Miss Jeanne T. Rowan, a brilliant young pianist from Irvington-on-Hudson, who gave an artistic and financially most successful concert last spring in the town hall at Irvington.



Boston, Mass., August 15, 1903.

MADAME EDWARDS, who is located in Paris for the summer, is living at the Villa Violette at Passy, a charming old place entirely surrounded by gardens, yet only fifteen or twenty minutes by train to the Opera House. This villa was formerly the hunting lodge of the Duchesse de Lamballe. Madame Edwards leads a busy life, her morning being spent in teaching and the afternoons in study and recreation. Among the operas heard was Saint-Saëns' new opera "Henri VIII." Among the singers heard was the new American prima donna, Miss Jane Noria. Madame Edwards was recently invited to the home of the Count and Countess von Danz to meet the celebrated young composer Gignoux.

The Faelten Pianoforte School Review is just being published and from advance sheets one learns that the registration during the season was 560 students, from twenty States, not including Canada. The instruction has been in charge of Carl Faelten, Reinhold Faelten, Mrs. Reinhold Faelten, Mrs. Minna G. del Castillo, George F. Granberry, Miss Annie F. Hardy, Bertram C. Henry, and Hu T. Huffmaster.

With the exception of Mr. Henry, all the present members of the faculty will continue in the school during the coming season. Mr. Henry, who has been on the faculty for three years, will represent the work of the school, in future, at the Quincy Mansion School, Wollaston, Mass.

The management announces as a newcomer on the faculty Benjamin Guckenberger, a pianist and teacher of wide experience.

The business department is in charge of Frank Spurr. Carl Faelten gave six public recitals during the season, each program being preceded with a short address by Mrs. Reinhold Faelten.

At the June playing test 151 students appeared in private and 167 in public. Forty-nine public recitals were given by the students.

The recognition of the value of the work of this school has come from many sources, and the best wishes of its legion of friends will follow the continued progress of the high standard so strictly maintained during the past year.

Prof. Louis Adolphe Coerne, a young man of thirty-three, has been appointed instructor in the history and theory of music at Smith College, to succeed in this work Dr. B. C. Blodgett, who was at the head of the music school before it was changed into a music department. Prof. E. B. Story will continue to be in-

structor in piano and organ, Prof. S. R. Mills in voice, Prof. Waldo S. Pratt in history of music and Prof. H. D. Sleeper in counterpoint and composition. Professor Coerne was born in Newark, N. J., and studied music in Stuttgart and Paris when a child. Later he studied harmony and composition in Harvard College under John K. Paine and the violin under Kneisel. He returned to Europe at twenty and studied the organ and composition under Rheinberger at the Royal Academy in Munich, and the violin under Hieber. He returned to this country in 1893, and in 1894 he became director of the Liedertafel in Buffalo, where he remained three years.

Among new music received from C. W. Thompson & Co. are: "Evening Rest," A. G. Brant; "Intermezzo," E. Schütt; "Autumn Flowers," Ernst I. Erbe; "Hyacinth Waltz," Mae F. Stevens; "Scotch Lullaby," Anna Connable Meeks; "Two Roses," M. G. Beals; "Three Funny Men and the North Pole," George Howland Cox, Jr.

A musical festival was held this week at The Weirs, N. H. The chorus is said to be the largest ever gathered at The Weirs. Henri G. Blaisdell is the conductor and the concerts are given in the new Music Hall just erected. Those taking part were Sibyl Sammis, New York; Helen Allen Hunt, Boston; Dr. Ion Jackson, New York; L. Willard Flint, Boston; Miss Edith M. Lougee, Miss Pearl Young, the Oberon Ladies' Quartet, all of Laconia; the Mendelssohn Ladies' Quartet, of Concord; Miss M. Josephine Page, Laconia, and Miss Ada M. Aspinwall, of Concord. The New Hampshire Philharmonic Orchestra, C. W. Blaisdell concert master, of Concord. On Thursday and Friday, both afternoon and evening, concerts were given, introducing many of the leading singers of the State, as well as the soloists from other places.

Miss Adah Campbell Hussey scored a fine success at the festival of the New Hampshire Music Teachers' Association, of which a report is published in this number of THE MUSICAL COURIER. Miss Hussey sang at Cohasset August 2, and after the festival at Hampton Beach filled engagements at Groton (August 9) and at Magnolia (August 12). At Magnolia she sang "The Persian Garden" with Stephen Townsend, Gertrude Miller and Dr. Greene. Miss Lucy Drake was the pianist for the occasion. After the concert on August 12 Miss Hussey went to Lake Sunapee, N. H., for a six weeks' sojourn. Her prospects for the autumn and winter are excellent. While at Hampton Beach she was engaged for two concerts.

Francis L. York's Success.

WITHIN a year after taking the directorship of the Detroit Conservatory of Music Mr. York increased the number of pupils over 100, put the school on a sound financial basis and established a thorough course for graduation. Besides accomplishing this, he has had gratifying success in his specialty of piano teacher, having at least three pupils who cannot be excelled anywhere in the younger set of pianists. These young artists, who are making names for themselves, play such works as Saint-Saëns' Second Concerto, Chopin's Concerto in E minor, Hummel's Concerto, op. 83; the Schumann Carnival, the Rubinstein Valse from "Le Bal," Chopin Berceuse, Mendelssohn Capriccio, op. 22, and Moszkowski's Spanish Caprice and Polonaise, op. 17. Much of Mr. York's public work has been in organ recitals, but his great success with these pianists has attracted public attention.

At the Asheville, N. C., meeting of the M. T. N. A. Mr. York read an interesting paper at the Round Table for Piano Teachers, his subject, "Some Needed Reforms in the Notation of Piano Music." The paper was based on a wide knowledge of piano literature, and his apt illustrations and telling criticisms of the absurdities existing in piano literature held his hearers absorbed. He suggested making many practical changes, all based on common sense. Mr. York was re-elected secretary, no other nomination being before the association, which shows the confidence of officers and members alike in this able, modest and genial man.

Marie Seymour Bissell.

INTERESTED friends of the soprano and teacher hear she has been enjoying the Norfolk Hills for a few weeks, going Monday last to South West Harbor, on the Maine coast, for a few weeks, returning by way of the White Mountains. About October 1 she will again be in New York, and her season is to be just as busy as ever. Miss Bissell's method has been most enthusiastically commended by Madame Picciotto, one of the leading teachers of Paris. Some Bissell pupils there went to her for coaching, Signor Randegger sending them, and the madame wanted to know where and with whom they had studied. On hearing that the teacher was Miss Bissell, she asked for her address, and said she was glad to know of a first class American teacher, for when her own pupils returned to America she never knew to whom to send them. Miss Bissell has sung quite a good deal this summer, and could have a fine engagement next season concertizing for twenty weeks, but prefers her teaching, making this her exclusive specialty.

Frank Hemstreet's Recital.

THE recital of Frank Hemstreet, the New York baritone, at Kankakee, Ill., included Von Fielitz's "Eliland" and eighteen songs by modern composers. The affair was a gratifying success, the Daily Republican saying:

Mr. Hemstreet's voice is a high baritone of beautiful and sympathetic quality. It is not what is known in the popular sense as a big voice, yet great power is obtained because of its remarkable range, brilliancy and evenness of scale. The listener receives the impression of a surprising quantity as well as quality of tone. Mr. Hemstreet is a singer prepared in his vocal equipment to meet the demand of the composer. His mezzo voce is especially beautiful, a strong proof of correct singing. Such a varied and difficult program as Mr. Hemstreet sang last night is possible only for singers of great gifts, combined with absolute knowledge of vocal technique and that fine, sure musical instinct which is given to few.



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NEW HAMPSHIRE MUSIC TEACHERS.

THE fourteenth annual convention and festival of the New Hampshire Music Teachers' Association was held here this week and came to a close last night. In every respect this proved to be the most successful festival the association ever had. Hampton Beach is one of the most beautiful summer resorts in New Hampshire and this fact, with the unusually attractive programs for the week, brought together the largest number of music teachers and amateurs in the history of the association. Since the organization the festivals had been held at The Weirs, and the finances had been anything but encouraging at many of the conventions, due to the fact that there was not as large territory to draw from in the immediate vicinity as the members wished, but the conservatives did not want to venture into a new field until the retiring president, E. G. Hood, advocated the holding of the festival at a sea coast resort, with the result that after the expenses, which are the heaviest in its history, are all paid the association will have a handsome surplus in its treasury.

Among the features of the week were two concerts given wholly by State talent, a piano lecture-recital by Edward Baxter Perry, an evening devoted to compositions of American composers, the performance of "The Seven Last Words of Christ," by Dubois, and Richard Wagner's "Tannhäuser," in concert form. Henri G. Blaisdell was the conductor of the festival and the New Hampshire Philharmonic Orchestra furnished the accompaniments.

The principal soloists of the week were Miss Clara Sexton, of Boston, soprano; Miss Adah Campbell Hussey, of Boston, contralto; John Young, of New York, tenor; William A. Wegener, of New York, tenor; Stephen Townsend, baritone, and L. Willard Flint, basso, from Boston.

The chorus was made up of singers from different parts of the State and numbered about 100, and sang remarkably well, when it is taken into consideration that Mr. Blaisdell had them in training only four days. The best work done by the chorus was in "The Seven Last Words of Christ," Thursday evening. The male voices did not prove numerous enough to do "Tannhäuser" justice Friday evening, and it is a question whether a work making such demands should be undertaken in so short a time. However, the enjoyableness of "Tannhäuser" was not wholly destroyed, as the orchestra and soloists made ample amends for the shortcomings of the chorus.

Miss Sexton has reason to be proud of the success she achieved, and this success was duly deserved. Her voice is fresh and remarkably large and full, and she uses it with consummate skill. Her dramatic singing of the "Greeting at the Hall" and "Elizabeth's Prayer" in "Tannhäuser" proved her to be an artist of distinctly emotional temperament, and one who has the power and ability to color tones admirably to suit the demands of the situation.

Miss Hussey was not a stranger to the majority of the people in the audiences, since it was the third time she sang at these festivals. Her personal charm is in her favor, but it is with her excellent medium of emotion, a contralto voice of liberal range and beautiful quality, that she attained a success that singers of international fame would have reason to envy. The work she had in Arthur Whittier's "Floriana" and Margaret Lang's "Nonsense Rhymes"

gave her abundant opportunities for the display of a voice of sensuous beauty and brilliance.

For the second time Mr. Young was engaged for the principal tenor roles of the festival. He has justly become a favorite in this part of the country, for he has a voice that is round and full, which carries admirably and is ever managed with art.

Mr. Wegener was engaged at short notice to sing the part of Tannhäuser, but this part was not new to him, since he had sung it in the opera, and was perfectly at home in this performance. His is a robust voice of vibrant quality, which he uses with subtleness, and which served him to good purpose in this most trying and difficult tenor part.

The parts of Christ in Dubois' "Seven Last Words of Christ" and Wolfram in "Tannhäuser" were allotted to Mr. Townsend. This singer has, by sheer force and study, become the leading baritone of New England, and it is doubtful if another baritone could be found in the United States who could arouse an audience of intelligent musicians as these were to such a high pitch of enthusiasm as was manifested after Mr. Townsend's singing of "Oh, Star of Eve!" in "Tannhäuser." In this aria, as in "God My Father," from the "Seven Last Words of Christ," his singing was marked by a spontaneity and repose that was as rare as it was refreshing. The tonal coloring and dramatic fervor which he displayed in all his work during the festival manifested the musicianly nature of the man.

The principal basso of the week was not called upon to do much work from the nature of the music, but what Mr. Flint did was worth the hearing, and it brought him other engagements which call for his services in the near future.

Mr. Perry was warmly welcomed at this his second appearance in the festivals of this association. His playing was a revelation to those who had not heard him, such soulfulness, breadth and fervor did he put in his performances. His technic, delicacy of touch, analysis of the composition, these are all a source of enjoyment. He was compelled to add a number to his program in way of an encore.

To Miss Anna L. Melendy, of Nashua, a pianist widely known throughout the State, fell the lot of principal accompanist of the festival, and this she did to the entire satisfaction and delight of soloists, conductor and chorus.

At the annual business meeting held Thursday morning these officers were elected for the ensuing year: President, Charles S. Conant, of Concord; secretary, Miss Laura Hibbard, of Laconia; treasurer, Edward M. Temple, of Nashua; board of management, E. T. Baldwin, of Manchester; the Rev. Lorin Webster, of Plymouth; Harry C. Whittemore, of Manchester.

Loevensohn's 'Cello Collection.

LIKE the elder Marix Loevensohn, who is the possessor of one of the finest art collections in all Belgium, so the younger Marix Loevensohn, the famous 'cellist (who is engaged by Rudolph Aronson for fifty concerts in the United States and Canada, beginning next November), is the lucky possessor of a dozen of perhaps the finest violoncellos extant, and including a Stradivarius, a Guarnerius and a Magini, and purposes playing on a different 'cello each day of a week during his ensuing American tour.

The Severn Concert in Maine.

MR. AND MRS. EDMUND SEVERN and Mrs. Severn's pupil, Miss Augusta Coolbroth, gave a highly successful concert at "The Macao," on Little Diamond Island, Me., August 6. The program follows: Repentir (with violin obligato by Mr. Severn).....Gounod

Les Adieux.....	Miss Coolbroth.	Sarasate
Fourth Valse de Concert.....	Mr. Severn.	Chaminade
Since We Parted.....	Mrs. Severn.	Allitsen
Bring Me a Rose.....	Miss Coolbroth.	Severn
Magourka de Concert.....	Mr. Severn.	Severn
Etude in F sharp.....	Mr. Severn.	Arensky
Tarantelle.....	Mrs. Severn.	Karganoff
The Silent World Is Sleeping.....	Miss Coolbroth.	Buck
Rondo Napolitano.....	Mr. Severn.	Severn

The appended criticism is from the Portland Sun:

The week at Little Diamond has been, as usual, a very full one, but all other events were overshadowed by the musicale which took place at the Macao on Thursday evening, when Edmund Severn, who is summing with the Coolbroths in their cottage here, appeared, assisted by Mrs. Severn and Miss Coolbroth. Mr. Severn is a violinist and a composer, and these do not include all his talents. He is a musician, which means that he has technic, temperament and the subtlest of all qualities—magnetism. He touches the heart of his hearers and conveys a meaning in his playing which is always lacking when the artist is not possessed of this last quality. There was a large and very enthusiastic audience present, and the program was lengthened considerably by the numerous encores which they insisted upon having. Mrs. Severn is not absorbed in her husband's reputation, but has established for herself a name of which any player might be proud. She has much experience in concert work, having had the honor of appearing with the Boston Symphony Orchestra. It is as an accompanist that Mrs. Severn is heard at her best, although she is a very fine performer as a soloist. Miss Coolbroth pleased with her sweet and sympathetic voice, and in responding to an encore sang most charmingly an Irish lullaby, composed by Mr. Severn. A beautiful Steinway grand was sent from Portland for the occasion, and the entire affair was a great success and was highly appreciated by all who had the pleasure of being present.

The Severns have other engagements up in Maine for this month. They will resume their teaching in New York and Springfield, Mass., the first week in September.

American Quartet Sings "Persian Garden."

EVANGELINE FLORENCE, soprano; Adele Laeis Baldwin, alto; John R. Bland, tenor, and David Bispham, bass, with the composer, Liza Lehmann, at the piano, sang "In a Persian Garden" at the home of the Countess Bective last month with royalty present. Mrs. Baldwin was a feature of the affair, her glorious voice and radiant personality commanding and retaining attention. One who was present says: "Mrs. Baldwin was quite 'it,' and received many compliments from Madame Lehmann." Mr. Bland is a coming man. After a trip to Billing Hall at Northampton, Mrs. Baldwin goes for a visit to relatives in France, returning to America in October. Of those present at the "Persian Garden" performance were: Princess Louise of Schleswig-Holstein, Duchess of St. Albans, Countess Walda Gleichen, Lord and Lady Arthur Hill, Lord and Lady Henry Bentinck, Mme. Blanche Marchesi, Mme. Marie Brema, Lady Stanley Clark; Hon. Alec Yorke, secretary to the late Queen; Gervase Cary-Elwes, Mrs. Whittaker, Miss Rose Ettinger and her husband, Francis Brown (Brema's son), Mrs. Collier, Victor Beigel.



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THE recital given by Miss Mary Morton, assistant to Professor Bell, instructor of music in Scio College, Steubenville, Ohio, was held in the society hall at that place recently, and was attended by a large and appreciative audience. Miss Morton will soon take charge of the Hamline M. E. Church organ in that city.

A piano recital was given July 30 in Swanson's Hall, Galesburg, Ill., by the pupils of James W. Johnston.

Pupils of Miss L. V. Gorse gave a musicale at Masonic Temple, Poughkeepsie, N. Y., Saturday afternoon, June 20.

A musicale was given by Miss Mary A. Lite recently at her home in Randallstown, Md. The performers were her present and former pupils.

A program was rendered in Barnes Hall, Ithaca, N. Y., August 4 by Miss Gertrude Houston Nye, pianist, and Mrs. Cora Genung-Chamot, soprano.

Miss Marian Walker, a young musician of Milwaukee, Wis., who recently graduated from Prairie du Chien College, gave a piano recital July 28 at the Aberdeen Hotel.

The program for a recital was held July 30 at the Presbyterian Church, Jonesboro, Ind., by Miss Sadie Sherman, of Marion, and Mrs. Harry Leisure and Miss Maude Adams, of Jonesboro.

A musicale was given at the home of William P. Roberts, Quakertown, Pa., recently. Solos were sung by Miss Edith Schnurman, of Allentown; Ralph Kline, chorister of St. John's Church, and others. Professor Everett rendered a number of piano solos.

Samuel R. Gaines, musical director of Jefferson Avenue Presbyterian Church and of St. Joseph's Episcopal Church, Detroit, Mich., has been offered the professorship of music at Albion College by President Dickie, of that institution. Mr. Gaines has the offer under consideration.

That a musical festival will be given the latter part of August in Runford Falls, Me., seems to be an assured fact. Prof. Osbourne McConathy, of Louisville, Ky., has visited the place and an active interest has been awakened in the matter. Already over twenty names are affixed to a document concerning the festival and there is every prospect that other influential business men will become actively

interested in the plan. The local chorus will be assisted by soloists and an orchestra from Boston.

A faculty recital was given in University Hall, Ann Arbor, Mich., July 30, by Mr. Renwick, Mr. Spence, Miss Davis and Mr. Killen.

Louis Arthur Russell's fourth midsummer musicale was given July 31 at 17 Centre street, Newark, N. J. The soloists were Mrs. Ada Crane Jacobus, Miss Katherine Glinnon, Henry Goldberg, Louis Schuetz, Michael Niebling, Marcus L. Ward, William Stehle. Mr. Russell, accompanist and director.

A musical evening was recently enjoyed by a few friends of Mrs. J. H. Kahler at the home of her parents, Mr. and Mrs. F. W. Clark, Tacoma, Wash. Mrs. Kahler, Miss Clark, Mrs. Davenport, Mr. Balkwill, Mr. Middleton and E. L. Newell were among those who contributed to the pleasure of the company.

A sacred concert by the Church Quartet Club of New York was recently given in St. Casimir's Polish Catholic Church, Yonkers, N. Y. The concert was under the direction of Joseph P. Donnelly, organist. The singers were Miss Edyth Louise Pratt, soprano; J. M. Hays, tenor; E. Percy Parsons, basso.

A musicale was given recently by Mrs. Frank Hulscher at her home on Maple street, Battle Creek, Mich., in honor of Miss Mildred Wolfer, of Buffalo, and Miss Fannie Cook, of Cleveland, a niece of the hostess. Musical numbers were furnished by Miss Crispell, John Waterman, Ernest Hulscher and Clifton Corpenning.

A number of the musical people of Atlanta, Ga., were entertained recently at the Fairfax with a musical program. The artists taking part were Messrs. Neal and Connor, pianists; Mrs. Wells, violinist; D. M. Parkhurst, tenor; L. P. Hills, elocutionist; Mr. Weaver, baritone; Miss Candler, elocutionist, and Mrs. Claudia Welch Bass, soprano.

Mr. and Mrs. J. Walter Taylor and Mr. and Mrs. Penrell Taylor, of East Marlborough, Pa., entertained about forty friends and neighbors at their home August 3. Musical selections by John Chambers, Miss Moore, of New York, and Miss Mary Moore, of Coatesville; Lindley Pyle, of St. Louis, son of Josiah Pyle, of Willowdale, who likewise played violin selections, contributed to the program.

The following program was given by the guests of the Lake Mohonk Mountain House, Lake Mohonk, N. Y., August 6: Piano duet, "Birthday Music" (Bohm), Misses Gorse and Tryon; solo, "Bric-a-brac" (Miss Bispham), A. Jernsky; violin solo, "Elegy" (Gade), Miss Alma Adams; song, "Delia," Miss Gray; duet, "The Wanderer's Night Song," Misses Gorse and Burnham; solo, "Were My Songs with Wings Provided" (Hahn), Miss Gorse; Plantation Melodies and sketch, Mrs. Sheridan; piano duet, "Faust" Ballet Music.

The home of Mr. and Mrs. Calvin Morgan, on the Murfreesboro road, Nashville, Tenn., was the scene of a musical August 1, given in honor of their guest and cousin, Miss Bessie Morgan, of Indian Territory. Several selections were rendered by the Misses Woolwine upon the piano and violin, and Thomas Yeatman sang several songs. These present were Misses Bessie Morgan, Mary Lou Harris, Frances Harris, Valerie Trudeau, Fanny Lewis, Mary Ewing, Mary Ready Weaver, Martha and Frances Woolwine and the Misses Harsh, William C. Weaver, George Harsh, Frank Morgan, Thomas Yeatman, Calvin Morgan, William O. Harris and Weaver Harris.

The eighteenth annual assembly of the Chautauqua Association of Southern California closed at Long Beach July 31. The big tabernacle was crowded to the doors, and the following program was given to a very appreciative audience: Chautauqua Chorus, direction Joseph P. Dupuy; Philharmonic Orchestra, direction Arnold Krauss; Miss Harriett Marie Cropper, soprano soloist; Apollo Club, of Monrovia. Grand chorus, "Hail Bright Abode" ("Tannhäuser," Wagner), Chautauqua Chorus, Philharmonic Orchestra, direction Joseph P. Dupuy; club song, Apollo Club, of Monrovia, direction Joseph P. Dupuy; orchestra, "Oberon" overture (C. M. von Weber), Philharmonic Orchestra, direction Arnold Krauss; Symphonie No. 6, "Surprise" (Josef Haydn), Adagio Cantabile, Artacca, Vivace, Andante, Minuetto, Finale Allegro, Philharmonic Orchestra, direction Arnold Krauss; grand chorus, "From Thy Love as a Father" ("Redemption," Gounod), Miss Harriett Marie Cropper, soprano soloist; Chautauqua Chorus; Philharmonic Orchestra, direction Joseph P. Dupuy; orchestra, group of three pieces, "Loin du Bal," intermezzo waltz (Gillet), Minuet (Boccherini), "Hiawatha" (Neil Moret), Philharmonic Orchestra; vocal solo, Miss Harriett Marie Cropper; grand chorus, Bridal Chorus ("Lohengrin," Wagner), Chautauqua Chorus, Philharmonic Orchestra.

A recital was given by the pupils of Miss Isabel Moulton in the Opera House, Batavia, N. Y., August 5. Miss Moulton's pupils are Jessie Tyrrell, Carrie Reilly, Lorena Bommer, Lillian Townsend, Madge McPherson, Helen Thomas, Mary Smith, Frances Benedict, Van Wyck Loomis, Charles Loomis, Lawrence Bridgen, Ruth Norton, Olive Doty, Wilhelmina Doty, Daisy Moon, Warren Spaun, Hazel Spaun, Sarah Nelson, Harold Evans, Olive R. Wright, Frances Seeley, Florence Johnson, Jessie Seglimen, Jennie Wahl, Clarabel Wahl, Lucy Wahl, Arla Green, Mrs. Gipple, Annie Eggleston, May Patroll, Minnie Kirk, Della Kirk, Alice Swain, Alice Nichols, Margaret Abbott, Blanche Brickman, Ethel Hermance, Bessie Peard, Rose Ginsbury, Margaret Casey, Mrs. Frank Richardson, Florence Weidrich, Jetta McDonald, Edward Walker, Zada Walker, Edna Palmer, Ethel Ryan, May Booth, Marjory Scott, Rose Doty, Anna May Farrell, Jennie Sage, Luella Blackmer, Ethel

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HARPER IN RECITAL.

HERE are a few epitomes from press comments on Mr. Harper's song recitals of last season. It can readily be seen from the unanimous opinions that Mr. Harper is deservedly in the foremost rank of singers before the public.

Mr. Harper's voice would be a prize for the operatic stage.—Mail and Express.

Mr. Harper's recital was one of the few successful ones.—THE MUSICAL COURIER.

Mr. Harper was frequently recalled. The audience went wild over the splendid basso.—Press.

Mr. Harper is a basso of large possibilities.—Mail and Express.

Mr. Harper has a truly remarkable compass.—World.

Mr. Harper's interpretation was intelligent and highly effective.—Press.

Mr. Harper is blessed with the two essentials for a singer of art songs—voice and musical feeling.—THE MUSICAL COURIER.

Mr. Harper's voice gives promise of a splendid career.—World.

Mr. Harper has a dramatic sense. This was proven in "Piff Paff."—Mail and Express.

Mr. Harper showed real freedom and abandon in "Piff Paff."—Tribune.

Mr. Harper's singing was an uplifting musical treat.—Banner.

Mr. Harper's voice is a fine organ.—THE MUSICAL COURIER.

Mr. Harper's recital was an evening of delight.—Herald.

Mr. Harper sang the two songs of Purcell charmingly.—Times.

Mr. Harper's best number was "Piff Paff."—Evening Sun.

Mr. Harper was at his best in "Il Monaco."—Sun.

Mr. Harper possesses a voice of rich and resonant 'cello-like quality.—Telegram.

Mr. Harper has a voice of unusual power and resonance.—Chronicle.

Mr. Harper has a rich, resonant and well modulated voice.—Herald.

Mr. Harper's songs were aglow with warmth and coloring.—Banner.

H. P. Hopkins' Suite de Ballet.

HARRY PATTERSON HOPKINS, of Baltimore, Md., a graduate of the Peabody Conservatory, later in Europe under Dvorák, a young composer who is coming into prominence, was honored in the performance of his suite at the Madison Square Garden last week. It made a decidedly favorable impression. The work was also recently performed in Baltimore.

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THE following chorus numbers have been selected to be sung at the festival chorus concerts to be given under the direction of D. P. Hughes, Edwin Dunbar Crandall, Clement Rowlands, Percy A. R. Dow and Alexander Stewart early in the season at Oakland, Cal.: March and chorus, "Hail Bright Abode" ("Tannhäuser"), Wagner; Pilgrim Chorus ("Tannhäuser"), Wagner, male voices; Bridal Chorus ("Rose Maiden"), Cowen; Polonaise and chorus ("Life to the Czar"), Glinka; "With Sheathed Swords" ("Damasus"), Costa; Second Motet, Mozart; "Lullaby of Life" (part song), Leslie; "Tramp, Tramp, O'er Moss and Fell" (part song), Bishop, and selections for female voices. The music has been ordered from the East, and as soon as it arrives the chorus of 250 voices will be organized and rehearsals begun.

The Wagner-Strauss program of the fourth historical music recital by the faculty of the School of Music of Morgantown, W. Va., July 29, was opened by John Porter Lawrence, who gave a few details of Wagner's life, and then played the accompaniment to the Prize Song from "Meistersinger." Anton Kaspar sang the song to the delight of the largest audience that has yet assembled at this series of recitals. Dean Wrightson read an interesting paper upon "Richard Strauss," whom he considers one of the greatest composers. The dean then sang five representative selections from the composer's works that were thoroughly enjoyed by the audience. Mr. Lawrence made some amusing remarks concerning music, Wagner and Rossini. Mr. Lawrence played Siegmund's "Love Song," and this he followed with the "Tannhäuser" overture on the organ.

Schenck's Works.

A CONCERT of compositions of Elliott Schenck was given recently by Otto Roth, of the Boston Symphony Orchestra, Mr. Schenck playing the piano parts in person.

The program was:

Sonata for Violin and Piano. (Dedicated to Franz Kneisel.)

Songs—

"The Summer Sea." (Dedicated to Madame Gadsdi.)

"Love Me Forever." (Dedicated to Madame Gadsdi.)

"The Unforgotten."

"Go, Lovely Rose."

Violin solos—

Ballad.

"Matins."

"Vespers."

"Cradle Song."

"Mavrounec."

Mazurka.

Songs—

"Panfil's Song."

"The Deep Sea Pearl."

"Love Songs of the Nightingale."

"A Farewell."

"I Turn My Eyes, Oh, Love, to Thee."

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NEVER has a violinist come from America and created such a sensation in Europe as Arthur Hartmann. The staid old Leipsic Signale calls him a rejuvenated Joachim—the highest tribute that Germany could pay a violinist. Perhaps Hartmann's success on the Continent was in Copenhagen. There both the public and press went wild over him. He was dubbed the "modern Paganini," and his success was even greater than that of Ysaye and Thibaud. The criticisms reproduced below will be found interesting:

A violinist of extraordinary qualities, Lalo and Tchaikowsky! What a contrast! And yet, young Hartmann understands both and plays both like a rejuvenated Joachim!—Leipsic Signale.

His bowing is extraordinary. His manner of conquering difficulties makes one think of Alexander and the Gordian Knot. He surmounts everything with startling boldness.—Christiania Dagbladet.

He is in the first rank. His appearance wins him favor, and his playing confirms it. Tartini's "Trille du Diable" was played with veritable infernal skill.—Christiania Aftenposten.

The king of the violinists. A local musical celebrity who dubbed Hartmann the "modern Paganini" did not exaggerate.—Copenhagen Aftenposten.

An aristocrat among the chosen. A skilled virtuoso and a masterful interpreter of the classics. The audience could not get enough.—Copenhagen Tidende.

A houseful of crazy enthusiasts and a genius—a boy, who was forced to add six numbers to his regular program. We have not experienced such scenes here, even with Ysaye and Thibaud.—Copenhagen Avisen.

The musical world will yet crown him leader of all the violinists. He is sensational, almost inconceivable.—Copenhagen Dannebrog.

In the Paganini Concerto he displayed a tone as voluminous as an orchestra and as dulcet as an aeolian harp.—Copenhagen Politiken.

A young man of twenty who can interpret Bach's "Chaconne" in a way so manly, so full of vigor and so perfect in phrasing, certainly belongs to our greatest artists.—Copenhagen Adresse.

The Paganini Concerto as Paganini might have played it! And Hartmann wrote his own hair-raising cadenzas. A virtuoso and a musician! The combination won our public at once. Scenes of wild enthusiasm marked the delivery of each and every one of Hartmann's solos.—Christiania Landsbladet.

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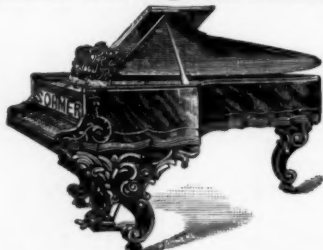
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